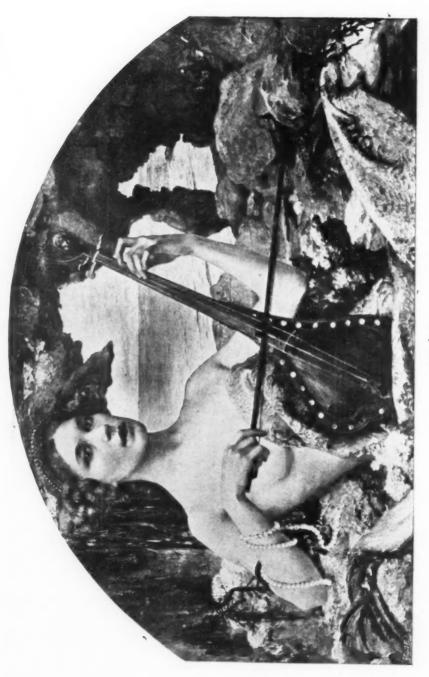


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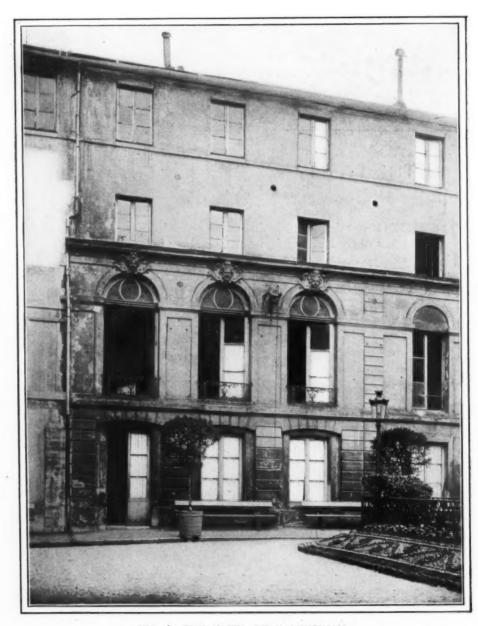
THE PARISIAN SUBURB OF PASSY.

Its Architecture in the Days of Franklin.

HE obliterating hand of Time passes so ruthlessly over the surface of the land that it is often a matter of great difficulty to form a correct idea of the aspect of our cities and suburbs in ancient times. Passy, the favorite place of residence of thousands of Americans and English who come to Paris every year, is no exception to the rule. So many changes have taken place in this beautiful suburb that, to picture it as it really was in the comparatively recent days of Benjamin Franklin, let alone its appearance at a remoter period, needs no little effort of the imagination, coupled with an antiquarian knowledge which few have the time or the patience to acquire. How difficult it is, for instance, for those familiar with modern Passy, the bustling activity of its main street, its agreeable avenues bordered with fine villas and lined with shady chestnuts, to figure to themselves that it was once a rugged tract of open country. The present is so real that it seems hardly possible it could ever have been different. Yet rare old engravings and title deeds of estates in the city archives tell an unmistakable tale. Passy in 1658, in which year the manorial rights came into the possession of a M. and Mme. Claude Chahu, who were the real founders of the suburb, was but a mere village of vine-growers and farmers—a cluster of cottages around a small manor-house and a twenty-acre estate. However, owing to its exceptionally favorable situation, the place was destined to grow rapidly; and the hundred years or so between the date of its elevation to the dignity of a parish and that of Benjamin Franklin's visit to obtain the support of France in America's war with England saw many wonderful changes. The little estate of the Chahu family became exceedingly extensive, and their modest manor-house gave place to a stately château, known as La

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 ${\rm FIG.~1.-THE~HOTEL~DE~VALENTINOIS.}$ The remains of the hotel are situated in the courtyard of the Friars of Christian Doctrine.

Pouplinière, so called after its occupier, Jean Joseph Le Riche de La Pouplinière, who, in his rôle of patron of the arts, entertained there some of the most distinguished men of the day, including Jean Jacques Rousseau, Carle Vanloo, Pigalle the sculptor, Latour the pastellist, and Chardin the painter of still life. Passy and district found favor in the eves of royalty and the aristocracy. Four royal châteaux sprang into existence: the Château de Madrid, in the Bois de Boulogne; the Château de Chaillot; the Château de la Muette; and the Château du Coq, at Auteuil. The village boasted of three paved streets-the Grande Rue, now the Rue de Passy, which was the main road of the old village; the Rue Basse, now named the Rue Raynouard, winding along the crest of the hill and leading to many little estates, which had been built on the hillside overlooking the river and the beautiful valley of the Seine; and the Rue Bois-le-Vent, which led from the Château de la Muette to the Church of the Assumption. But of these and other glories of the time of Franklin little remains to-day. The domaine of the Chahus was swept away in 1820 to make room for a new quarter of six-story apartment houses; only one of the four royal châteaux—the Château de la Muette—still exists; and of the three paved streets but a small section of one of them, the Rue Bois-le-Vent, is known by its ancient name.

Among the many fine houses in old Passy was the Hôtel de Valentinois, the entrance to which was in the Rue Basse, at the exact spot where the building occupied by the Friars of the Christian Doctrine now stands. (Fig. I.) In this splendid mansion it was that the Comtesse de Valentinois, in the reign of Louis XV. received the celebrated Madame Du Barry. However, its special interest to Americans lies in the fact that from 1777 to 1785 Franklin inhabited one of the small houses adjoining the property. The owner of the estate at that time was Donatien Le Ray de Chaumont, a great admirer of our country and countrymen, who refused to receive any rent from Franklin during the seven years he occupied his house. In the courtyard of the Friars' establishment can still be seen a small portion of the mansion; but of Franklin's house—the exact site of which, as a tablet unveiled on March 8, 1896, in the presence of the Hon. James Eustis, then United States Ambassador to France, indicates, was at the corner of the Rue Singer, where the Friars' chapel now stands—not a stone remains. (Fig. 2.) During the building of this chapel, however, the foundations were laid bare, so that, aided by contemporary records, one can give a tolerably accurate description of the statesman's residence.

It had two wings, each terminated by a belvedere, ornamented with balustrades and supported by Tuscan columns. In the right wing was a drawing-room, ornamented with busts, and, at the side,

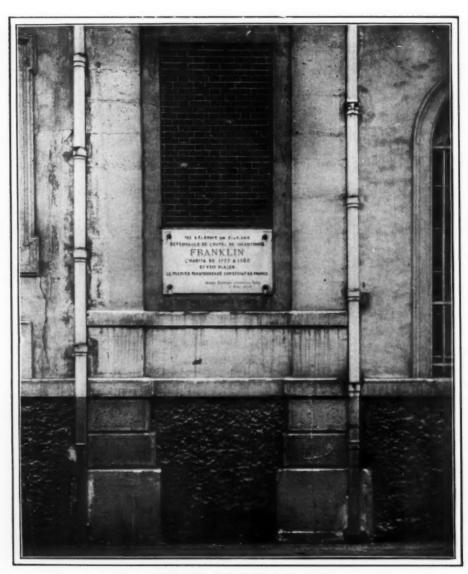


FIG. 2.—THE SITE OF FRANKLIN'S OLD HOUSE. The tablet has been placed on the wall of the Chapel, now occupying the site.

near a little quincunx, a conservatory. By means of a flight of steps in the courtyard, Franklin could reach a garden consisting of four separate plots surrounding an octagonal piece of water, boarded by two fine alleys of linden-trees, which were trimmed after the Italian style. Various contiguous buildings led to a gallery, filled with pictures and busts, at the end of which was a small bedroom and a terrace where Franklin could sit and take in a wonderful view of the Seine and its shady banks, in the immediate foreground, and of the wooded slopes of Issy, Meudon, and St. Cloud in the distance.

When not being fêted by the aristocracy of the neighborhood, or engaged, as he so frequently was, in farthering the interests of his country politically, Franklin spent part of his time in receiving visits from celebrated men and women. Early in the morning, when the weather was fine, he would go forth to take the waters of Passy, armed with a crab-apple stick which he never failed to carry on his walks abroad, returning immediately afterwards to study and attend to his immense correspondence. These ferruginous waters and the salubrious air of the district were the direct cause of the popularity of Passy, and undoubtedly one of the main reasons that induced Franklin to reside there. Doctors of the day affirmed that the waters were able to cure any disease, no matter how complicated. The springs-five in number-were situated half way up the hill which slopes down to the Seine, and can still be found as they existed in Franklin's time on the estate of the Comtesse Delessert, a splendid property of more than sixty acres, bounded by the Rue Raynouard and the Quai de Passy, from which an excellent idea of what other domains were like in ancient times can be formed. Among other well-known people who flocked to Passy in the eighteenth century to take these waters was Jean Jacques Rousseau. He was the guest of the Delessert family, and lived in a small house at the top of their garden—a house with a "vaulted salon," in which, as he relates in his "Confessions," he obtained the inspiration which enabled him to compose his opera "Le Devin du Village." This vaulted room can still, I believe, be seen under the shady parts of the park. Except to a few old inhabitants of unshakable faith, the Passy waters have long since lost their efficacy. Little by little their much vaunted reputation slipped away, so that to-day they are almost forgotten. Modern inhabitants of Passy are reminded of the existence of these five springs by a most picturesque passage, leading from No. 11 Rue Raynouard down to the Seine. (Figs. 3 and 4.) The Passage des Eaux, which was the principal means of access to the waters from the ancient Rue Basse, is one of the few parts of old Passy which remains unaltered, and, with the Rue Berton and a few other stony, tortuous streets in the near neighborhood, may be taken as an admirable specimen of the vil-

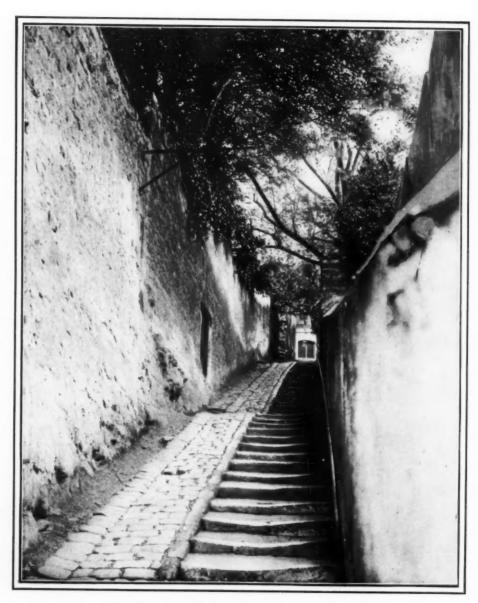


FIG. 3.—THE PICTURESQUE PASSAGE DES EAUX.

lage of one hundred and twenty years ago. In an account of the attractions of Passy at the latter end of the eighteenth century a few words must be said about the celebrated Ranelagh, a dancing hall which was opened in July, 1774, on the open piece of ground at La Muette, where the children of the modern suburb now play under the charge of their nurses. There, in 1778, a grand masonic fête was celebrated in Franklin's honor. He was the head of a Philadelphia lodge and the fête in question was given at the time of its affiliation with the French lodge of the Neufs



FIG. 4.—THE RUE BERTON.
A Bit of Old Passy.

Sœurs, of which the Princesse de Lamballe, an intimate friend of Marie Antoinette, was a member, for in those days ladies of the Court could belong to the Freemasons. The Ranelagh and its small theatre was destroyed in 1818 by a storm; it was rebuilt, but pulled down in 1837.

The fact that it was quite near the Ranelagh, in the gardens of the Château de la Muette, the scene of many a brilliant fashionable gathering, that Pilâtre de Rozier and the Marquis d'Arlandes, on Nov. 21, 1783, in the presence of Franklin, Louis XVI., the Queen, and the Court, made the first free ascension in a fire-balloon re-

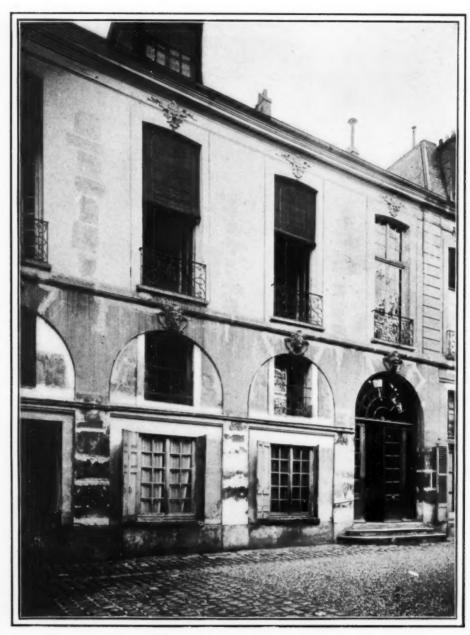




FIG. 6.-LOUIS XV. DOOR AT 58 RUE DE PASSY.

minds me that not far from that place there still stands an old house of Franklin's period which had some connection with the progress of science. It is situated at the corner of the Rue de la Pompe and the Rue de Passy, the entrance being at No. 84 of the latter street. (Fig. 5.) Viewed from the Rue de la Pompe, there is nothing very striking in its appearance; but, seen from the courtyard, its stone carving, its long, narrow windows, and its fine wrought-iron work, present a not unpleasing aspect. This house, which, by the way, is destined shortly to disappear, like so many other historical landmarks in Paris, was Louis XV. "Cabinet du Physique;" in other



FIG. 7.—THE CONVENT DES BONS-HOMMES. From a water-color drawing painted by Renier Vinkelès in 1770.

words, the laboratory where the king's scientists carried out experiments. Louis XV., who took a great deal of interest in the scientific researches of the Abbé Nollet at the Enfants de France, had his laboratory transported from that institution to a building in the gardens of La Muette. In time this building became so crowded with experimental apparatus that it was necessary to find a larger place, so the king purchased the house now known as 84 Rue de Passy. At the beginning of the reign of Louis XVI., in June, 1774, the "Cabinet du Physique" was placed under the charge of two members of the Academy of Sciences, Marie Alexis de Rochon, known as the Abbé Rochon, and the physician, Jean Baptiste Leroy, second son of the

celebrated clockmaker to the king. The former devoted his attention to the science of optics; the latter to that of electricity. Both were close friends of Franklin, and received much valuable assistance and advice from him in the course of their experiments. Leroy, in particular, derived much benefit from his intercourse with the old statesman, especially when, at his house in the Rue Basse he erected the first lightning-conductor in France. This Louis XV, building ceased to be used as a laboratory in 1790, and since



FIG. 8.—THE OLDEST HOUSE IN PASSY.

No. 9 Rue Beethoven.

then, though not of recent years, has been the dwelling place of many celebrated people.

Among the relics of the past, two others have yet to be mentioned. One is a massive carved Louis XV. door, ornamented with wrought-iron work, at No. 58 Rue de Passy, which is worthy of more than a cursory glance; the other is a house at No. 9 Rue Beethoven, a street which in narrowness and filthiness, strikingly recalls a London slum. (Figs. 6 and 7). This house, judging by its high roof and mullioned window, is the oldest in Passy; and it has an additional interest to the antiquarian as being the place where, more than a century ago, the inhabitants of the village paid their taxes.



FIG. 9.—VIEW OF ONE SIDE OF THE TROCADÉRO HOTELS.



FIG. 10.—A PRIVATE HOUSE ON THE BOULEVARD DELESSERT.



FIG. 11.—APARTMENT HOUSE ON THE BOULEVARD BEAUSEJOUR.

At the time when the Couvent des Bons-Hommes existed on the site of the modern Boulevard Delessert, as represented in Renier Vinkelès' watercolor drawing of 1770, the Rue Beethoven was in direct communication with that religious establishment and the center of the village (Fig. 8.) Nowadays, its importance has gone—it is a back street of no account, inhabited by the poorest of the poor; a veritable eyesore to the fine new buildings which, on almost every side, have hemmed it round.

Compare this squalid "cul de sac" with the fine streets and avenues of the modern suburb, its tumble-down houses with the massive Trocadéro Hotels, which tower above it, with that elegant little private house on the Boulevard Delessert, hardly a stone's throw away, or with that magnificent new apartment house on the Boulevard Beauséjour, and we shall be able to judge of the immense progress which Passy has made since the days of Franklin. (Figs. 9, 10 and 11.) Modern Passy, which may not inappropriately be said to bear the same relation to Paris as the quarter bounded by 90th and 125th Street, 8th Avenue and the Hudson River, does to New York, has now a multiplicity of means of communication with Paris equal, if not superior, to those in our own city. The hired vehicles of a bygone century, lumbering over stony roads, have given place to the Ceinture Railway, the Metropolitain Electric Railway, several lines of compressed air trams, horse-trams, omnibuses, and the swift gliding steamboats on the Seine. The village which Franklin made his home for seven years of his life had but a few hundred inhabitants, and even at the beginning of the Nineteenth Century the population numbered only 1800. But in 1820 it had risen to 3,034, in 1836 to 5,702, in 1856 to 17,594, in 1896 to 84,948, and at the last census to 121,131. As the population has increased, so has the price of land risen to extraordinary sums. Whereas, in the time of Benjamin Franklin, a plot 25 by 100 of land could be purchased, nearly anywhere in Passy, for 396 francs, it now varies between 79,200 francs and 92,400 francs, in the Rue de Passy, and has been known to fetch, in such thoroughfares as the fashionable Avenue Henri-Martin, as much as 158,400 francs! Could better proof be given of the advance which the most pleasant suburb of Paris has made than these eloquent figures?

Frederic Lees.



TITLE PAGE TO BABY'S BOUQUET.

Designed by Walter Crane.

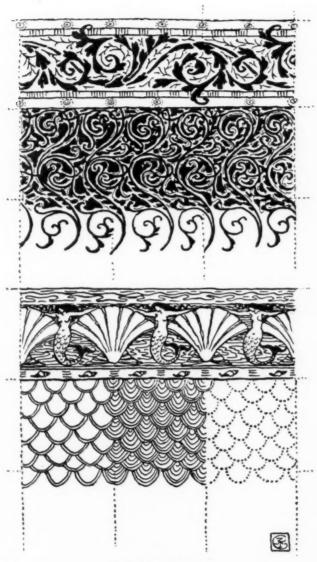
VERY now and then an instance is given us of the very singular difference of point of view between our American writers and thinkers on fine art and their English congeners. Brethern they be; but they are hardly akin in any true Scotch sense—they are hardly of the same kind—they do not stand by one another. The concurrence of opinion among the small body of artists in this country who determine the line of thought in matters of fine art is as different as may be from any similar concurrence of opinion which could be obtained in London.

The fact that American thought is almost wholly drawn from other sources than Great Britain is the chief and perhaps sufficient cause of this divergence. For what are the curious and unexampled facts in this particular case? Great Britain has an old established school of art, not, indeed, coherent and in any way organized as are some of the Continental schools, but more independent of the rest of the world than any other school can claim to be. Great Britain is very much affected by the fact that Ruskin lived and preached and labored in England and Scotland, and by the fact that no Englishman would, of his own option and freely, say in print that he thought Ruskin's influence was either slight or injurious-however much he might think so. Great Britain is, moreover, the land in which the leaders of thought in literature, sociology, and the like, ignore the fine arts of design far more than the people of any other modern race with whom we have to reckon. The United States, on the other hand, is an as yet untaught mass of people, forming not one community but many, which, indeed, coalesce easily in all political and national matters, but not at all in matters of opinion; and having within it a small body of very highly taught artists, some of whom can write and speak as well as paint or model, or, indeed, in some cases, write and speak far better than they can paint or model. Such persons exist, indeed, in every artistic body, whether large or small, and their work may be as important as that of the more successful artists. The American thinker on fine art feels himself to be backed up by the traditions of the great past, brought to him, indeed, through a French teaching in the first place, but made independent of that teaching by his own almost unhampered processes of thought. He, far more than the Englishman (so he thinks) has had all the past of Europe to look at with equal eyes, with eyes of respect and delight and awe, and he takes in the

^{*&}quot;The Art of Walter Crane." By P. G. Konody. London: George Bell & Sons, 1902. (New York: The Macmillan Co.) Pp. xiii., 149.

many manifestations of the artistic spirit during the past six hundred years with, (as he thinks), a larger sympathy and a stronger grasp than can the man of insular traditions. Granted the exceptions, both ways, and never forgetting the noble thinking done by two or three Englishmen whose names are constantly with us, and the above statement may be a fairly accurate one of the essential difference of the point of view between the little crowd of American thinkers on art and the considerably larger body of English workers in the same direction.

It is said above that the Americans and the Englishmen can never agree as to Ruskin, and this mainly because Ruskin is an Englishman and, in Englishmen's eyes, one of the literary lights of the nineteenth century. It seems to be nearly in that way that we account for the respect shown in England for the work and the influence of William Morris and again of Walter Crane. If we concern ourselves with William Morris as the producer of actual designs of decorative purposes, it is hardly to be imagined that we, that is the artists of the United States, will ever accept that contribution to the art of the past century with any gratitude or any marked complaisance. We will try to clear our minds of all association with Morris, the sociologist, or the narrative poet and the reproducer of Froissart for the modern Englishman, and if we do so there is left but little, nor would any number of persons of "light and leading" on the western side of the Atlantic accept Morris's work, taken altogether, as being of any great consequence. It is somewhat so with the work of Walter Crane. Put out of mind the sociologist and the advocate of certain theories of design, and consider only the designs that we have had before us, during thirty years, in book illustrations, in elaborate title pages, in wall papers, in tablets and bas-reliefs, in painted friezes and in "easel-pictures" -all alike are of but little weight. As, however, our object here is to show the best there is of him, the writer has spent some hours in making the best possible selections of purely decorative pieces from the richly illustrated book named below, and it is from these and from other of the most impressive pieces that any conclusions here given are drawn. title page to the Baby's Opera with the Oriental looking stage setting, the row of footlights and the cat and the dog occupying the place of the orchestra, is a pretty design, and the pilasters at the side with the natural Renaissance scrolls happily replaced by groups of children's toys, and the three white mice forming a sort of frieze below make a setting even better than the central composition. The title page to the Baby's Bouquet is still better in the distribution of the parts, though there is perhaps less immediate significance in it. One may enjoy very heartily the



DECORATIVE FRIEZE.

Designed by Walter Crane.

contrast between the babies with their spoons and bowls and the winged babies above, and him who holds up the anthemion in the middle, a gorgeous breakfast-table centre piece if ever there was one! And there are still other babies, the two naked ones below who are cultivating their garden, and the little orchestra above of a satyr child, a human child and a monkey, perhaps; all that is very clever and the disposition of the parts is still better. These two books were published in 1877 and 1879, and "Pan Pipes" which followed them were of interest to us and to our children when they first appeared. The earlier books were, indeed, attractive for the moment when contrasted with the feeble books for children of the time; this present writer remembers being interested for a moment in the strong, flat colors in Beauty and the Beast, the Yellow Dwarf, and the rest; but such a feeling could not last long. The ineffably beautiful work of Caldecott was laid beside it, if it were children's books that one was seeking for, and then Mr. Crane himself, in search perhaps for greater refinement, went off into the feeble delicacies of The Baby's Own Æsop, and, without great change, into the artistic insignificance of Flora's Feast, the last not, indeed, a child's book in any limited sense. The Masque of Days, in 1901, finishes the list of the books given at the close of the present volume, although the designs here reproduced are not the best of that collection. Certainly no drawing upon the margin of a page was ever less significant than the April Fool.

But to leave the books, and to take up the matter of pure decoration, in which, perhaps, the best record may be thought to be made, the May Tree frieze is certainly an attractive composition and one can see how easily, by slight changes in the drawing of the blossoming tree and the trunks behind it, such a frieze may vary as it runs around a room, may vary just enough for variety while retaining always sufficient unity. Wall papers are given in this book rather freely, all of them "by permission of Messrs. Jeffrey and Company" and the writer confesses to having no acquaintance with these wall papers except as seen in these reproductions, which cannot be trusted to allow of a uniformly just estimate. Changes in scale, a substitution of color for gray and white, destroy any possibility of being sure of the result in wall decoration of a design shown here in half-tone. The colored plates, of which there are three, are more to the purpose, of course, but unfortunately we cannot reproduce them here. One of those given in color, "Rose Bush Paper" with "Lion and Dove Frieze" is surprisingly good. If all the wall papers were as good as that the community might move in the matter and give Mr. Crane a chance to carry out with the brush, and with turn of wrist and caressing of fingers, such designs as are really too refined to be entrusted to the rudely-en-



THE "NATIONAL" WALL PAPER.

Designed by Walter Crane.

graved wood-block, and the flat printing-off. After much consideration it is decided to give here the wall paper called the "National," where the military saints, Saint George, Saint Andrew, and Saint Patrick, each forming the centre of a well-designed circlet, broken by the pennon and the staff of its lance, alternate with escutcheons charged in a curious, fantastic way with the arms of the United Kingdom. Finally, we will look at a photograph of the lead tablet set up on the house in London in which Turner lived and worked. a design which would be perfectly successful but for a certain look as if it were determined to be a design at any cost. The more a man plays with lettering, which is one of the most delightful things for the decorative artist, the more he is inclined to make the

LEAD TABLET UPON THE HOUSE IN WHICH TURNER LIVED.

letters simple—that at least is what an experience of architectural work, ancient and contemporary, leads to.

To most persons who examine this volume there will be something of a revelation in the number of easel pictures described in it and even reproduced in photograph. It is hardly the most important thing for columns of this journal to undertake, and this is fortunate, for the merits and short-Designed by Walter Crane. comings of these compositions would re-

quire very careful consideration that injustice should not be done them in either direction. In a curious way they are the visible work of the decorative artist, and yet they are loaded with thought of the non-artistic sort—with sentiment, with association, with moral teaching of all kinds. It is hard enough to criticise aright such work as this when done by a recognized master of moralizing art, such as Watts: it is a comfort not to have to do it in connection with a less able designer.

Concerning the text of this book, it must be said that the author has been entirely straightforward and consistent in his attempt not to over-praise the separate works of his hero; that he refuses to make a hero of him, and tries, at least in the separate examinations

of this and that branch of his work, to speak calmly and to express deliberately formed opinions. He is careful, too, to quote Mr. Crane's own opinions and hopes, especially in the first chapter. "Art and Socialism;" for in Crane as in Morris the social idea was always very close to the artistic aspiration. The reflections upon an artist of this character of a clear-headed and friendly critic cannot fail to make an interesting book. There is underlying it all, however, the feeling that somehow the artist is of very great importance—of very high rank—allusions to his greatness and his excellence in a general way are always coming into the argument; and we come back to the sentences in which this article begins; it is not that the United States and Great Britain, speaking through their students of art, would differ so much in their opinions of any one work of art, as that their notions of what is really important to the modern world would differ very widely.

Russell Sturgis.





THE MEETING OF TWO STREETS ON A PARIS SQUARE.

The Rectangular Plan.

S everybody knows, the City of New York—with the exception of the downtown districts, which already existed—was planned out by commissioners appointed in the beginning of the nineteenth century to determine the lines which the city should follow in its growth. The New York of to-day is their workmanship to the very letter. It is the triumph of the straight lines. The sight of that endless series of straight streets has inspired a literary friend of ours to compose a ballad in prose which we take the liberty to quote:

"In straight New York, Broadway runs riot."

Broadway.

On a chess-board, imagine a line cutting the squares it traverses, into obtuse and sharp angles, all equal geometrically to two right angles, doubtless, but in reality, so different: this is Broadway crossing New York.

New York's birth was a natural one: a settlement of houses placed right and left on the extremity of a narrow tongue of land; houses upon houses, streets upon streets, churches upon churches, that had grown according to the increasing necessities of life, in picturesque irregularity. Each street received a name. New York was formed like every city in the world, and it did not lack charm.

When, on a sombre day, the councils of the city reunited, councils composed of grave men with shaved upper lip and round beard covering the chin. The eldest member arose and spoke:

"Brother citizens, complaints of the disorder and irregularity of our town multiply; the license of our streets is extreme; they cross at all manners of angles, stretch out or stop, according to their good pleasure, and assume fantastic names difficult to remember, whose origin is often obscure and even vulgar. This is contrary to propriety and good policy. There are, moreover, graver faults: wasted grounds, little fields that some call parks, oval and strange shaped places. This scandalous state of affairs must not be allowed to continue.

"I propose that we decide upon a general plan, by which our dearly beloved city may be properly developed, and which should bring order and correction to the scattered flock of our houses.

"Let us divide the land of the peninsula of Manhattan in equal

^{*}See also "Art in the City" in the November Number of Architectural Record.

rectangular lots, where the streets will reach from the Hudson to the East River; perpendicularly, throughout the entire length of the city, may be traced avenues. Let us make away with the use of sonorous names; let us number them from south to north; let the avenues be counted from one to ten, the fifth serving to divide the east and the west of the city. In this manner all will become clear and arithmetical, and our children going to school in the morning can measure, by the number of the blocks passed, the number of



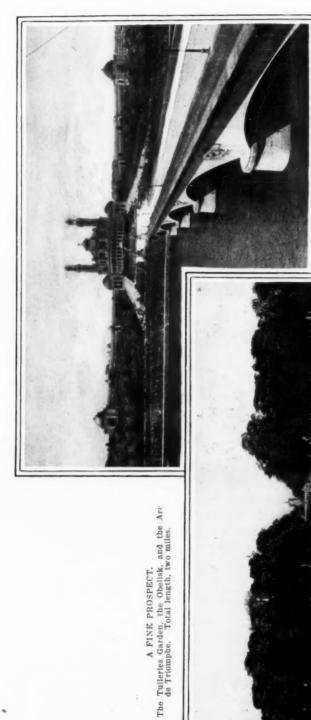
GARDENS IN THE HEART OF PARIS.

The Louvre, the Tuileries Gardens and the Champs-Elysées.

miles accomplished; twenty blocks being equal to one mile, or to sixteen hundred and nine of those metres which the French people, who love change, have adopted as measurement."

Having spoken in such wise, he spat on the floor, and held his peace.

Everything was done according to these proposals. Old New York was left as it stood, and lots for the new town were traced on paper up to two hundred and I know not what number. And young New York, from that time on, grew like a child in an orthopædic



A MONUMENT AT THE END OF A BRIDGE.
The Pont d'Iéna and the Trocadéro.

THE PLAN OF A CITY.

corset. There were no places set apart in the plan for sparkling fountains under shady trees; no edifice to interrupt the monotony of eternally straight and parallel lines; and the streets, each with its number like a convict in a prison; and the avenues, all the avenues, stretched onward, onward indefinitely, with the sky for background; and not an inch of land lost; all is geometrically correct and convenient for the little children, who, going to school, measure, by the number of blocks they pass, the number of miles accomplished.

But, in the general regularity, one street emancipates itself Broadway, from the south to the north of the city, traces its diag-



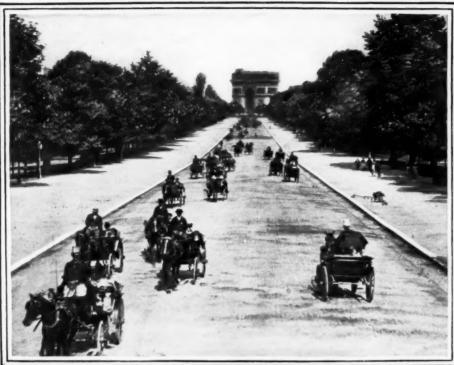
A BRIDGE AND A MONUMENT.

The Fountaine St. Michel, disguising the blank wall caused by the meeting of two streets.

onal line, makes even a bend—impossible as it may seem—at Grace Church, and, maintaining its name and individuality, runs in adventurous manner across the chess-board, making merry upon meeting her little sisters, so well balanced and keeping straight file, saluting such proper ladies as are the avenues; here leaving a strip of land so narrow that it cannot be built upon—a lost space; there mingling tumultuously with the life of another artery, destroying all frightful symmetries and creating all along its course picturesque fantasy.

"In straight New York, Broadway runs riot."

The commissioners who committed New York to the rectangular plan incurred a grave responsibility. They mortgaged the future.





1—ONE OF THE AVENUES CONVERGING ON THE ARC DE TRIOMPHE. 2—THE PONT DES ARTS AND THE INSTITUTE.

modern New York is their handiwork ne varietur. For a task of that sort men of genius were needed—men able to foresee the city's immense growth, and imbued with a strong sense of the beauty which cities ought to have. Unhappily, they were simply engineers—men devoid of all imagination. Their work proves only too clearly that they also lacked intelligence.

Nothing is more tiresome than an infinite number of perfectly straight streets and avenues running on and on until they lose themselves in the sky. One goes along them without ever seeing an edifice closing the vista. There is a terrible monotony about a city each street of which is the counterpart of its neighbors. The



A LUXURIOUS AVENUE.

The Avenue des Champs-Elysées and the "Chevaux de Marly."

ideal for a city to aim at is not that the newly arrived stranger shall be able to dispense with a map and find his road unaided.

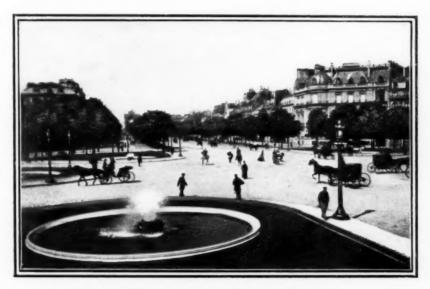
The commissioners of 1812*—whose names ought to be execucrated by every inhabitant of New York—left little space for parks. Let us quote their report:

"It may be a matter of surprise that so few vacant spaces have been left, and those so small, for the benefit of fresh air and consequent preservation of health. Certainly, if the City of New York

^{*}The Legislature, on April 3, 1807, appointed Governor Morris, Simeon de Witt and John Rutherford, Commissioners of Streets and Roads in the City of New York, with "exclusive power to lay out streets, roads and public squares. . ." The city plan established by the Commissioners is substantially that which exists to-day between Houston and 155th streets. ("A History of Real Estate," etc., in New York City.—Record and Guide.)

was destined to stand on the side of a small stream, such as the Seine or Thames, a great number of ample spaces might be needful. But those large arms of the sea which embrace Manhattan Island render its situation, in regard to health and pleasure, as well as to convenience of commerce, peculiarly felicitous. When, therefore, from the same causes, the prices of land are so uncommonly great, it seems proper to admit the principles of economy to greater influence than might, under circumstances of a different kind, have consisted with the dictates of prudence and the sense of duty."

What wise commissioners, and what well-placed economy! In the middle of the century Central Park was opened, and at the end



AN AVENUE IN A FASHIONABLE DISTRICT.

The "Carré Marigny" in the Champs-Elysées, with trees, lawn and flower beds.

of the century Riverside was planned; but all the rest of the city, as far as One Hundred and Fifty-sixth Street, is practically without parks or gardens, as those wise commissioners wished it to be.

The commissioners, after choosing the abominable rectangular plan, had not even sufficient intelligence to foresee that certain districts of the city would be centers of luxury. Having traced the long avenues and decided that Fifth Avenue should divide the city, they ought to have foreseen that that thoroughfare would, some day or other, become the main avenue of New York—that all the luxury of the city would gravitate thereto, and, in view of this, they should have planned it two or three times as wide as the other avenues. They did nothing of the kind, and now Fifth Avenue is a

narrow, treeless, congested avenue, the like of which would not be tolerated by a provincial town at any price.

Suppose, on the contrary, that there existed, between Madison Square and Central Park, an avenue three hundred feet in width, planted with trees on either side of a spacious roadway, with broad sidewalks, and a continuous series of flower beds, clumps of shrubs and patches of well-kept grass—in fact, something similar to the Avenue des Champs-Elysées in Paris; and suppose, further, that this avenue was bordered by the palaces of American millionaires—Silver Kings, Petroleum Kings, and other monarchs. In that case



RUE DE RIVOLI.
The type of uniform street fronts.

New York would possess a central artery worthy of the city and the renown of which would be world wide.

Let the new cities of the United States profit by New York's experience and take care not to follow her example.

Leaving now the question of plan, which, as far as New York is concerned, is one which cannot be reopened, let us see what are the rules observed by the City of Paris in the embellishment of that capital. We shall find that heavy sacrifices have been made to the shrine of aesthetics.

Height of the Houses.

In Paris, the height of the houses is limited, the limit varying according to the width of the street on which the house is located.



Decoration of a square with fountains, balustrades, commemorative statues and lamp-posts with one and two branches. THE PLACE DE LA CONCORDE.

Nothing could be better. Hygiene requires that the sunshine find its way into the narrow streets as well as into the broad thorough-fares; while, speaking from an aesthetic point of view, what can be expected of a street where a house of two stories is flanked by a sky-scraper of twenty? Hence, there is a certain harmonious symmetry about Paris streets. One cannot imagine a house of twenty-five stories on the Place de l'Etoile, facing the Arc de Triomphe. Millions are going to be spent in New York upon the construction of a superb library. The architects are highly cultivated men, and men of taste. They will put up an edifice which will do honor to the city. This edifice is going to stand in a small garden bordered on its four sides by streets, the houses of which are still, at the present



THE TREES OF PARIS.

The Boulevard de la Madeleine.

time, of a reasonable height; but once the library is built, the neighboring ground will rise in value, and it is probable that before ten years have passed the existing houses will have given place to immense sky-scrapers. Surrounded by these monsters, the library will appear insignificant, and the architectural effect will be destroyed.

The Paris municipal regulations are also very strict in regard to the fronts. In certain streets uniform fronts are insisted upon: such is the case, for instance, with the Rue de Rivoli, which is bordered by arcades; and so, too, is it with the Place Vendôme. We like the picturesque, but it must be admitted that very fine effects can be produced with symmetry and uniformity.

Rules, however, can only be restrictive: they prescribe height, alignment and relief. Therefore, the municipal council, desirous of exciting a desire for embellishment, has instituted an annual housefront competition. The winning houses are exempted from certain city taxes. Landlords thus have a monetary interest in trying to give their houses a handsome appearance. Competitions of this kind—which can be organized by private associations if the city council proves indifferent—maintain a certain standard of art. They might, in the long run, exercise a very salutary influence, especially if the terms of the competition were sensible ones—that is, if the prizes were to be awarded, not for luxury, but for taste, and could



A BIRD'S-EYE VIEW OF THE PARIS TREES.
Paris taken from the Eiffel Tower, by special permission granted the Architectural Record.

be competed for by the well-built workman's cottage, as well as by the sumptuous palace of the millionaire.

Amongst other excellent rules laid down by the City of Paris, we will cite the one which forbids trolley tram lines inside the city. Within a few years' time, the metropolitan system of electric railroads (chiefly underground) will be complete. It will comprise half a score of lines running through every district of Paris, which will then be the city which will have best solved the knotty problem of rapid transit. Nobody can deny that the New York elevated railroad, commodious as it may be, is a standing eyesore, just as the noise of the trains, running at the height of one's first floor windows, is a permanent offense to the ears.

Jean Schopfer.



RESIDENCE OF WILLIAM J. SCHIEFFELIN.

No. 5 East 66th Street, New York City.

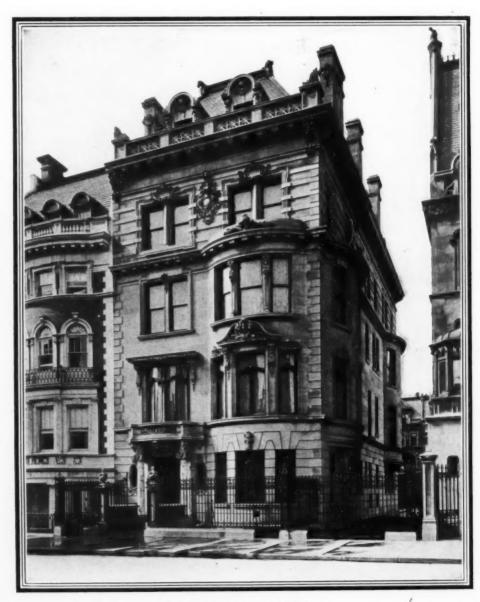
Hunt & Hunt, Architects.

T is an extraordinary fact that at the present day, there is practically only one class of private dwelling erected on the island of Manhattan—the dwelling intended for comparatively rich people. It is true that the Borough of Manhattan is not the whole of New York; and it is true that after the Subway is in operation, there may be erected on Washington Heights residences that cost less than \$20,000; but the fact remains that this section of the city, which twenty-five years ago was chiefly a collection of private dwellings, small and great, has now no room for a building of that description, which does not cost with the land at least \$40,000, and there are singularly few now under construction, which can be bought for any such price.

The truth of this statement can be very completely confirmed by an examination of the records of the Building Department. The following table shows the number of dwellings, plans for which were filed each year from 1889 to October 1st of the present year, and the varying amounts these dwellings were estimated to cost:

	No.	Average per
	dwellings. Estimated cost.	dwelling.
1902	(January to September) 120 \$7,793 500	\$64,000
1901		59,800
1900		35,000
1899		24.600
1898		18.200
1897		15.200
1896		13,400
1895		17,000
1894	494 8,606,160	17.200
1893	511 9.516.750	19.000
1892	710 12,625,500	17.500
1891		16,900
1890		15,100
1889		16,700

This table tells a very remarkable tale. From 1889 to 1892 there were plans filed for about 700 dwellings each year to cost in the neighborhood of \$12,000,000, the average cost of each dwelling being from \$15,000 to \$17,000, and the average price of the house when completed about \$25,000. After 1892 the number of the dwellings for which plans were filed diminished, with the exception of the year 1897, anywhere from a third to a half, the low water of this period being reached in 1899 when plans were filed for only 338 dwellings. During the same period the average estimated cost of each dwelling had increased to \$24,600, which would mean that at this stage the typical residence sold for about \$35,000. Then came a sudden and remarkable change in conditions. In 1900 plans were filed for only 112 residences, in 1901 for



RESIDENCE OF E. J. NICHOLS.

No. 4 East 79th Street, New York City.

C. P. H. Gilbert, Architect.

only 99, and in the first nine months of 1902 for only 117; but at the same time, there was an extraordinary increase in the average estimated cost of each dwelling. In 1900 it had jumped to \$35,000, in 1901 to \$59,800, and in 1902 to \$66,600. When it is remembered that a residence which costs \$66,000 to build, must represent to its purchaser a total expenditure of at least twice that sum, it will be realized to what an extraordinary extent have the conditions, under which dwellings are erected in Manhattan been revolutionized.

The causes of this radical transformation are both numerous and complex. Primarily it is due to the steady increase in the value of real estate in Manhattan—particularly in those parts of the Borough which were more or less easily accessible by means of the elevated roads. During the period included by the table above, the West Side was the great area of improvement, and until within a few years from one-half to two-thirds of all the money invested in private residences was spent in that district. But with the increased value of land there came to be an ever stronger tendency for apartment houses to take the place of private dwellings, and this tendency was suddenly accelerated in 1898 by the introduction of a new and very popular type of seven-story flat. So many of these flats were erected within a year or two that values were forced up beyond the reach of the builders of inexpensive residences, and a sudden diminution of the number of such residences erected took place. Thus, whereas ten or twelve years ago about five hundred private dwellings were built annually upon the West Side, in 1900 plans were filed for only 68 residences to be erected in that district, and in 1901 for only 28. The average estimated cost of these buildings reached in the second named year the figure of \$33,200.

Coincident, however, with the economic unavailability of private residences, came an unprecedented demand for dwellings of a more expensive kind. Prosperity was beginning to have its effect. Poor men had become rich. Rich men had become richer than ever. The very rich from all over the country were flocking to New York, and seeking dwellings regardless of cost. At about the same time it became definitely settled that there was only one section of the city, in which people who were both rich and fashionable could live. Time was when a migration of such people to the West Side seemed possible; but this is no longer the case. Occasionally a millionaire like C. M. Schwab cuts off a big slice of the Riverside Drive for his own particular use; but these are exceptional cases. The region east of the Central Park and south thereof between Madison and Sixth Avenues, to about Thirty-fourth Street, has been designated as the one fashionable district. Within this area much of which has already been built over once, resi-

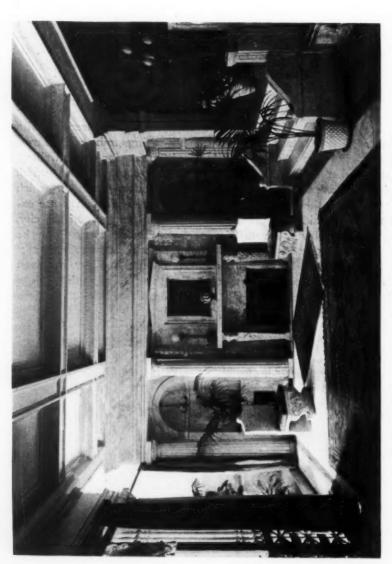


RESIDENCE OF HENRY SELIGMAN.

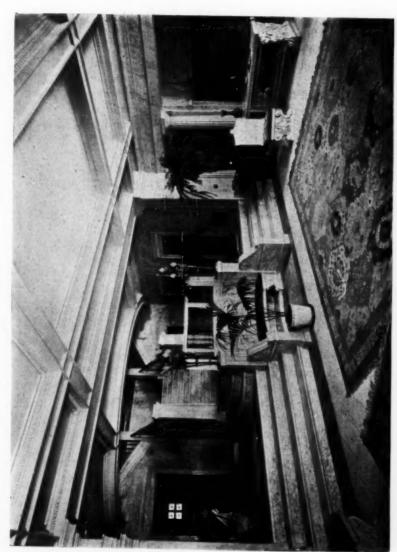
Nos. 30-32 West 56th Street, New York City. C. P. H. Gilbert, Architect.

dences are not only not giving way to apartment houses, but they are aggressively displacing the larger, though in this case the cheaper buildings. Six and seven-story apartment houses have been torn down to afford room for five-story residences. Between \$70 and \$80 a square foot has been paid for desirable Fifth Avenue corners, and all over the section a twenty-five foot frontage is cheap at \$75,000. The figures tell the story plainly enough. In 1901, although plans had been filed for only 28 dwellings to be built in the district west of Central Park, plans were filed for 36 dwellings to be erected east of the Park, the average cost of each dwelling in that district being no less than \$91,700. During the first nine months of 1902, the figures apparently, but only apparently, tell a different story. Plans were filed for 31 dwellings to be erected west of Central Park, at an average cost of \$71,600 for each dwelling, but this list contained Mr. Schwab's \$900,000 residence, which raised the average considerably, and 18 houses, plans for which were filed by the Clark estate. Both of these operations were exceptional, considering present conditions in that part of the city. On the other hand, the district east of Central Park is to be credited with plans for 30 residences, to be built at an average cost of \$72,600 each. It is in still another section of the city, however, that the filings are most remarkable. In the district south of Fiftyninth Street every residence erected means another building destroyed; and during the first nine months of 1902 plans were filed for 29 private dwellings to be erected at an average cost of \$96,900 each, and if to these were added the plans for residences that were so radically altered as to be practically new buildings, the number would be doubled. All of which goes to show that in Manhattan there at least is one class of building that is not only clinging tenaciously to its present location, but is even displacing other kinds of buildings which in the past have crept into its vicinity.

It will be seen from the above that residences are now being erected in the Borough of Manhattan for rich men and for them only. An equally important fact about these residences is that they are more often than not built by speculative builders. It might have been supposed that a man who proposed to pay \$100,000 or more for his residence would desire to have plans drawn to suit his particular likes and needs—both æsthetic and practical. It would have seemed impossible to "standardize" such an expensive class of manufactured product, and to put it on the market properly planned to suit the preferences of any one of a score of millionaires. As a matter of fact a very large proportion of these expensive residences have been and are being erected under precisely those conditions by speculative builders. Out of the 90 plans of new residences filed during the first nine months of 1902, for erection either east or west of



C. P. H. Gilbert, Architect. ENTRANCE HALLWAY IN THE RESIDENCE OF HENRY SELIGMAN. Nos. 30-32 West 56th Street, New York City.

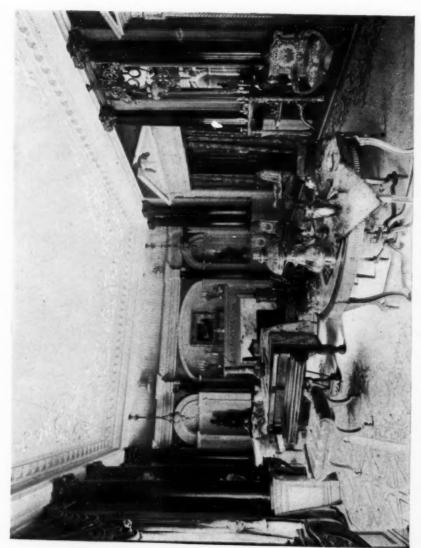


C. P. H. Gilbert, Architect. ENTRANCE HALLWAY IN THE RESIDENCE OF HENRY SELIGMAN. Nos. 30-32 West 56th Street, New York City.

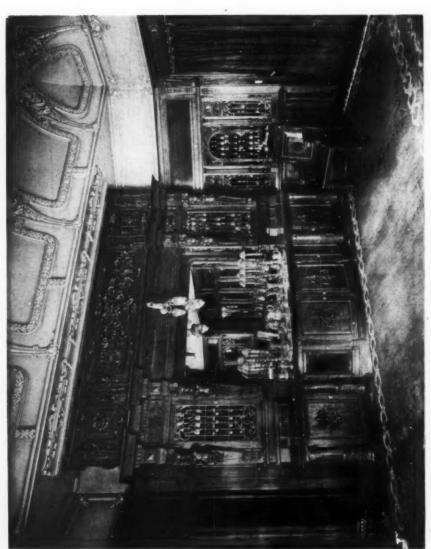
the Park, or south of Fifty-ninth Street, 67 were the enterprises of firms who were building to resell; and twice within the year, residences that they put upon the market at figures not far from \$500,000 have found purchasers—in one case the partner in a large banking house and in another a member of the Gould family.

From the æsthetic point of view, it is undoubtedly an extremely unfortunate fact that so large a share of this exclusive business has fallen into the hands of speculators, for dwellings designed under such conditions must almost necessarily be commonplace or worse; and it speaks ill for the æsthetic education of the average American millionaire that his preferences about his domestic surroundings are so indefinite and impersonal that he will pay a huge price for a house that was designed to suit anybody—who had the money. But this fact, important and unfortunate as it is, should not prevent the recognition of the more important fact that æsthetic considerations, and improved æsthetic standards have been profoundly influential in determining the character of the modern expensive New York residence. Even the speculative builders spare neither money nor pains in the attempt to make the dwellings they put upon the market tempting to fastidious customers; and, if the means which they adopt to this end are frequently grievous and disheartening, the fault is as much their customers as their own. Several of them have even had the courage and good sense to employ the very best architects in the profession—with results that compare favorably to those obtained under less restricted economic conditions. It should be added also that while these builders have placed or are placing more than a hundred of these expensive dwellings on the market, up to the present time a very small proportion of them have been sold—so that what with excessively high prices for land and the large number of unsold dwellings now being offered this branch of the business is likely to be much reduced in 1903.

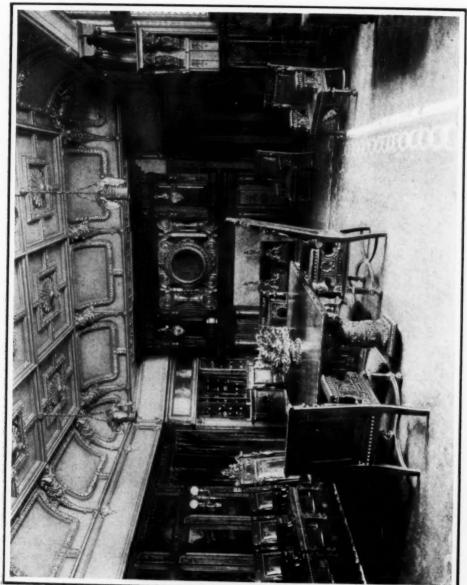
In spite of the activity of the speculative builders, a much larger proportion of rich men than formerly have their houses built from plans prepared by their own architects; and the example of these men has had an extremely important influence in determining and improving current æsthetic standards in the matter of residences. In considering what these standards are we shall ignore dwellings that are wider than twenty-five or thirty feet, because the men who can afford a dwelling erected on a lot as much as or more than 50 feet wide are after all extremely rare, and their houses should be treated in a class by themselves. It is the dwelling built on a 25 foot lot, at a cost (for the building alone) of from \$50,000 to \$100,000, which has of late years been most radically transformed both in design and plan and the original motive of these changes has been partly æsthetic and partly practical. The most



C. P. H. Gilbert, Architect. DRAWING-ROOM IN THE RESIDENCE OF HENRY SELIGMAN. Nos. 30-32 West 56th Street, New York City.



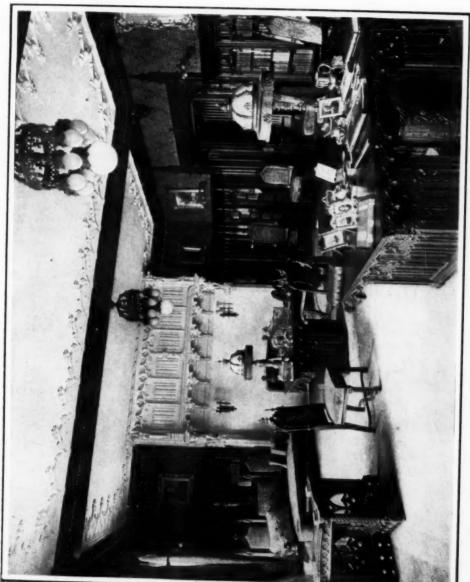
C. P. H. Gilbert, Architect. DINING-ROOM IN THE RESIDENCE OF HENRY SELIGMAN. Nos. 30-32 West 56th Street, New York City.



C. P. H. Gilbert, Architect. DINING-ROOM IN THE RESIDENCE OF HENRY SELIGMAN. Nos. 30-32 West 56th Street, New York City.

obvious of them is the revolt against high stoops and brownstone. Even the buyer of comparatively cheap modern residences insists upon an individual design, and the use of brick or some more attractive stone, and among the moderately well-to-do people of good taste, this demand has frequently resulted in the erection of a totally new façade in place of the old brownstone front. The streets on either side of Fifth Avenue in the residence district are gradually being entirely rebuilt with houses, which whatever their variations and occasional aberrations in taste, compare favorably in design with the private dwellings in any modern city. Indeed, one might go further and assert that the best of these houses possess a charm and dignity, which is extremely unusual in modern city architecture, and which provided there were only more of them would bestow upon certain parts of New York a unique distinction. These better houses are generally built of brick, and their designs are more or less unmistakably colonial in character. It is no part of our purpose, however, in this article to attempt any æsthetic valuation of these façades. We merely wish to insist that the desire for distinction and individuality of design has been fundamental in the whole movement we have been describing, and has spread from individual owners to speculative builders.

As to the size of these houses, the tendency has naturally been for them to become both deeper and higher, in proportion as the land became more expensive. The typical early New York residence measured about 25 x 40 and was three stories high. Later the cheap residences were reduced to 20, 18, 15, and in some cases only 13 feet in width, had 10 or 15 feet added to their depth, and tended, although not uniformly, to be four stories high. The more expensive brownstone houses were always four stories high, which, indeed, is as high as a dwelling can conveniently be without the help of an elevator. Recently, however, with the help of the elevator, they have been getting still higher and deeper. A residence erected on expensive land is now rarely less than 60 feet deep, is frequently 70 feet, and on corners often becomes 90 feet. As to the height, a few figures will show their upward tendency. Of the plans filed for dwellings during the first nine months of 1902, to be situated east and south of Central Park, 12 were four stories high, 33 contained five stories, 2 five and one-half stories, 14 six stories, and one seven stories. Consider well what kind of a building a seven-story residence must be! Such a building would need two elevators, one for the servants and one for the family, and the distances would be so great that it could not well do without an internal telephone system. Consider the hot water supply needed to serve the dozen bathrooms that such a building would contain and the machinery required for its elevators, heating sys-



LIBRARY IN THE RESIDENCE OF HENRY SELIGMAN. 30-32 West 56th Street, New York City.

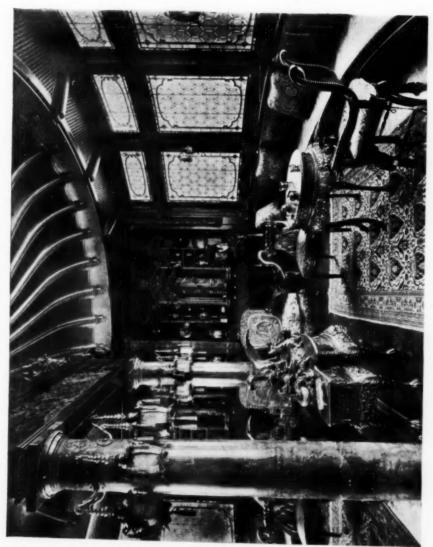
C. P. H. Gilbert, Architect.

tem and the like. The modern expensive residence tends to become almost as complicated a piece of machinery as a modern hotel.

In regard to the plan of these houses, the great problems are to secure a good entrance to a house that is 21 or 3 times as deep as it is wide, and, when situated on the interior of a block, proper lighting for the middle rooms. The difficulty of this second problem is increased by the height of the buildings, which prevents the architect from depending on a skylight except for the upper stories. The difficulty is met sometimes by the use of a narrow exterior court, which supplies air if not much light, sometimes by a larger court, which, however, serves only the back half of the building, and sometimes by making the building shallower, as it becomes taller, so that the two or three lower stories are in the nature of extensions. But in spite of such expedients these dwellings, except when they are situated on corners, are rarely very well lighted. For, occupying as they do a large proportion of the lot and having at their back buildings that occupy an equally large proportion. none of the lower rooms except those situated in front get their light from a source better than a court. New York is fast becoming a city in which even wealth, unless it is very great wealth, finds it difficult to buy thoroughly well-lighted rooms.

A satisfactory entrance, leading to the important rooms of the house without inconvenience or waste of space, has proved to be an almost equally difficult problem. All the designers, even those of comparatively cheap dwellings on the West Side, have, indeed. agreed to discard the old stoop. The entrance is invariably situated on the ground floor. Below this floor is a basement, which is reached, of course, by a separate street door. The basement generally contains the kitchen, the servants' hall, the laundry and various storage and machinery rooms, but sometimes the machinery disappears into the cellar under the basement, and sometimes in the smaller houses the kitchen and servants' hall are placed on the ground floor. When the kitchen is in the basement, the back half of the ground floor is given over to the dining-room, and the disposition of the entrance hall depends largely upon the use to which the rest of that floor is put. This stair hall always occupies the full width of the house; but, however spacious, it is necessarily a room which obtains the very worst light of all. From the hall a somewhat imposing staircase, as well as a small electric elevator, lead to the upper stories of the building.

When the dining-room is located on the ground floor, the second floor is given over to the drawing-room and the library, or in the other case to the dining-room and the drawing-room. These two rooms occupy the full width of the house back and front, but taken together they cannot well include the whole depth of the



C. P. H. Gilbert, Architect. SMOKING-ROOM IN THE RESIDENCE OF HENRY SELIGMAN, Nos. 30-32 West 56th Street, New York City.

house for in that case the rooms front and back would be ill-shaped. There is always a space of twenty or thirty feet between the two rooms, which is badly lighted and is in some measure wasted.

Above the second floor will be found the bedrooms. A house 25 or 30 feet wide will include about six bedrooms for the use of the family and guests, and about eight servants' bedrooms. These rooms will be served by some six or seven bathrooms. The largest rooms on the third floor will occupy the whole frontage of the house and will have dressing-rooms and tubs connected with them. The fourth floor is sometimes divided into only three rooms, and sometimes into five. Still higher up come the servants' quarters, and perhaps one other family bedroom. Of course, if the house is six stories high the number of sleeping apartments is correspondingly enlarged. These upper rooms are naturally better lighted than those below.

The interior decoration of these expensive residences varies to a much greater extent than do either the plans or designs. An American, particularly American women, are much more interested in the interior of their dwelling than they are in its exterior: and the improved standards of taste, which are so noticeable on the outside are still more remarkable within. But, obviously, this is an aspect of the expensive dwelling about which very few general statements can be made. Even the speculative builders make allowance for individuality of taste in such matters by having the drawing-room, dining-room and library undecorated, until a purchaser is found and his wife consulted. It may, however, be said, in general, that current taste is at present running strongly in the direction of the use of definite French and Italian styles, and the use wherever possible, of old furniture and tapestries. The extent of this business may be inferred from the number of interior decorators on Fifth Avenue, who are interested only in the most expensive class of work, and whose agents are scouring Europe, not only for old fabrics and wood work, but for columns, mantel pieces, floors, ceilings and what not. This whole business of interior decoration is obviously, however, in a much more transitional state even than that of exterior design; and it is to be hoped in the end some specific forms, adapted to local conditions, will be evolved out of the present chaos of borrowing and imitation. Some more original designing will eventually become a commercial necessity, because, before many years are out, Europe will have parted with all its relics of domestic life, which she does not want herself, and the American designers will have to set up in business for themselves.

Such are a few of the conditions under which the contemporary metropolitan residence is manufactured and such are a few of the



A TYPE OF RESIDENCE RECENTLY ERECTED IN LONDON.

obvious characteristics of the manufactured product. Most of these conditions and characteristics are prescribed by inexorable business conditions, which only a Carnegie can afford to ignore; and taking altogether they describe a building movement, which it is safe to say is entirely unprecedented. It is probable that the beginning of the end has already been reached in this particular line of activity, but when the next period of prosperity comes, it will be doubtless resumed with results that are even more extraordinary.

Herbert Croly.



RESIDENCE NEAR 5TH AVENUE, NEW YORK CITY.

THE CAMPANILE OF ST. MARK'S AT VENICE.

An Authentic Account of the Circumstances That Led to Its Fall.

THE construction of the Campanile of St. Mark's at Venice, which was built between the tenth and twelfth centuries, was influenced by the crude methods of that period. The walls were composed of large bricks of unequal size, which were obtained by the destruction of ancient monuments. The visible surfaces of the walls were composed of bricks which were laid in fairly regular fashion; but, in the interior of the walls, the bricks were placed irregularly and bound with inferior mortar.

This fact was established by the downfall in which the edifice subsided into a mound of small fragments, from which rose a gigantic cloud of dust.

The tower had undergone repairs on several occasions, in the course of centuries; but these, for the most part, had been limited to the bell room, whose final form was of the style of the Renaissance. According to the information obtained from chronicles, it appears that the body of the tower never had had more than partial repairs before the eighteenth century. It had, however, been stuccoed in color, in imitation of brick, which covering was, in recent years, only visible in spots.

It was about the middle of the century in question, and exactly in 1745, that serious fissures had been caused by lightning, on the side above the Loggetta of Sansovino, and that this side had to be repaired completely.

The work was carried out under the direction of the celebrated Bernadino Zendrini, the engineer of the Republic, and cost 6,800 ducats, a very considerable sum for those times. This restoration, it should be carefully noted, consisted of an exterior wall of brick masonry similar to that used in our own time, laid with a mortar of lime and pozzolana in such fashion that this side of the tower presented a very modern appearance. However, inasmuch as the bricks of the new exterior wall could not be fastened to the older ones of the inner (ancient) wall, large square blocks of stone were set in, to unite the two. The white exterior surfaces of these were visible, scattered over the surface of the wall and set in its angles.

This outer masonry had remained in good condition until 1898, and then only had need of some slight repairs in the upper portion, which were called for by unimportant fissures, which did not affect the general stability of the tower. Thus the Campanile of St. Mark's might have stood for many centuries, if the hand of man had not intervened to cause its ruin.

In the month of last June the Ufficio Regionale for the preservation of the monuments in Venetian territory, which had charge of the repairs of the Loggetta, undertook to replace the lead covering of the roof of this little monument.*

Since the Loggetta was built against the side of the tower, the roof leaned upon its wall, and at the line of union there was built into this wall a projecting and sloping coping, which kept the rain from entering the joint between the leaden covering and the surface of the wall.

Those who were directing this work, being under the necessity of renewing the leaden plates, had the unfortunate idea to remove the projecting coping, with the intention of replacing it immediately, and in order to do this they cut into the wall of the Campanile horizontally for more than two-thirds of its breadth. In this manner they seriously weakened the base of the outer wall, which had been built by Zendrini, as above explained. It must be remarked that at this height the outer wall was thinner than above, because a much more considerable thickness had been given to the outer wall above—that is to say, at the points where the lightning had caused the largest fissures in the old wall—whereas, a thinner wall had served the purpose lower down. But this was also the portion subjected to the greatest strain, as having to support, to a large extent, the whole weight of the upper wall.

To give the last touch to this misfortune, it happened that in cutting through the outer wall the inner one was injured at certain points and this cutting caused the downfall of a considerable amount of debris, thus making a hollow space within, reaching upward, which could not be filled in.

In this fashion, either as a result of the horizontal cutting, which was left open for several days, or as a result of the cavity which had been caused in the interior of the wall, the outer wall of 1745 was thrown out of plumb and perceptible movements began to show themselves in the interior of the tower.

During this time the engineer, Saccardo, architect in charge of the Basilica of St. Mark's, was ill and no one had mentioned to him that the work was going on. Notwithstanding this, as soon as the Ufficio Regionale invited him to visit the tower on Thursday, the 10th of July, he did so, in spite of his illness, but he immediately perceived that any attempt at repair would be useless;

^{*}Under the direction of its Associated Architect, Signor Domenico Rupolo.

and that the only thing that could be hoped for, was that when the cutting had been filled in, the outer wall might regain its stability.

It must, however, be remarked that, although the architect of the Basilica had been advised of the cutting into of the exterior wall, he had not been told of the interior cavity, so that his hopes were justified, as far as his knowledge went.

It is also important to notice that, up to the given date, no obvious signs of danger had appeared in the exterior walls. It was not until Sunday, the 13th of July, that fissures began to appear at the northeast corner of the tower, of such a menacing character, that the architect, Saccardo, although still ill, was obliged to make immediate arrangements, of thorough-going character, for the public safety. In fact, on the following Monday, at five minutes before ten o'clock in the morning the Campanile fell.

In the manner of this fall evidence was given that the immediate and only cause of the catastrophe was the cutting into the outer wall of 1745, and the damage caused in the ancient interior masonry by this cutting, for the collapse began with the total downfall of the aforesaid outer wall, which preceded by several seconds the complete ruin of the monument.

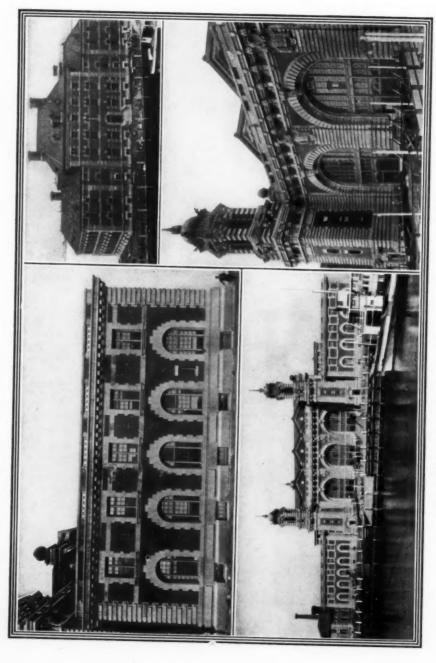
We may thank Providence that we have not had to lament the sacrifice of any human victim, and that the Basilica of St. Mark's, although only a few metres distant from the Campanile, was not injured at any point by its ruin. It must be added, however, that there was a victim, and this victim was Signor Pietro Saccardo architect of the Basilica, who having labored in years past to repair the Campanile, had had the pain of seeing his undertaking interrupted by the plots of envious adversaries. On this last occasion, he was removed from office with enormous injustice, even though temporarily; in spite of the patent evidence of his complete innocence and without regard to his age, to his forty years of service, and to his infirm health; while the real culprit of the catastrophy still tranquilly retains his position. Cherchez la femme—La

An investigation is, however, pending, through which one may hope that justice will be done, if there is still an atom of justice to be had in this world. And if, against all evidence, that justice should not be done, it is not only the architect, Saccardo, who will have been injured, but also his host of friends, who within a few months had presented him a gold medal for his services to the Basilica of St. Mark's.

Politique.

Pietro Saccardo.

Formerly Architect in charge of the Basilica of St. Mark's.



THE IMMIGRANT STATION ON ELLIS ISLAND, NEW YORK HARBOR.

Boring & Tilton, Architects.

ARCHITECTURAL APPRECIATIONS.-NO. III.

The New York Immigrant Station.

HE new Immigrant Station on Ellis Island, in the Upper Bay of New York, has only lately been so far completed that it can be fairly judged from all points of view, practical and æsthetic. It is a pregnant text, carrying morals and "uses" of several kinds. One of them is, what a huge town New York is coming to be, when a building or group of buildings of so much architectural pretension and interest, and of a cost of a million and a half, which a generation ago would have been at least a nine days' wonder, should now go to completion without attracting any attention beyond the languid glances of voyagers up or down the bay, and the bovine stare of the dazed immigrant for whose uses it is built. A larger moral is, what a huge country this is getting to be, when what is really but a wicket or turnstile, whereby the incomers may be counted and sorted, is, by the actual requirements of its being, expanded to such proportions as these, and what a great thing it is, not only for America, but for humanity, that there should be so vast an asylum, or rather arena, opened for the crowded-out, the 'residuum," of other lands. It is just the reverse of Dante's famous line:

Lasciate ogni speranza chi voi entrate

that should surmount this triple portal. Napoleon's motto would be better: "La carrière ouverte aux talents," and even better still Lowell's lines:

> She of the open soul and open door, With room about her hearth for all mankind,

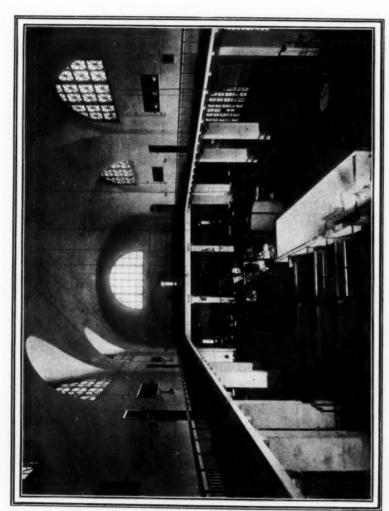
In one sense these are not architectural considerations, but in a deeper sense they are. It is an æsthetic requirement that this lavish hospitality and world-wide welcome should be expressed, and expressed in the architecture, since the accessory expression of sculpture are not admissible here. That is in fact provided hard by, on Liberty Island, by Bartholdi's Colossa, which surely offers a more dignified welcome to New York than was offered to Paris in 1900 by that astonishing, dressed, not draped, Parisienne who surmounted the equally astonishing arched tripod in metal, and got that erection promptly dubbed "The Dinner Bell," by reason of her own resemblance to the handle. What a pity that the statue and the immigrant station could not have been undertaken at the same time and as parts of the same group, which the torch bearer might in that case so effectively have dominated!

The most obvious of the strictly architectural morals the new buildings suggest is one that has been labored in these columns before, but it can scarcely be labored too often or too strenuously, now that it has become so much the fashion in "technical" circles to represent that the architect is disappearing before the march of engineering science, or becoming, at most, a decorator to be invoked after the technical man has done the real work of construction. The technical persons who take this curious view enumerate the various functions of the technical men of different kinds who have to do with the structure or the "installations" of "a modern building," and think they have proved something going to show the obsolescence of the architect, and the coming of the engineer to supplant him. As a matter of fact, they have proved nothing at all to that purpose. The author of a building, whatever you may choose to call him, is the man who has learned how to apportion its spaces so as to secure the best results, practically in the points of convenience and accommodation, architecturally in the points of expression, dignity, beauty. According to some investigators, the Roman engineer was in this sense the real author of the Greco-Roman monuments, of the great baths, palaces and amphitheatres of all the Imperial buildings, in fact, except the temples, which were based on the Greek traditions, and the Greek decorator performed the function to which these ultra-modern technical analysis would relegate the architect. It may be quite as the investigators we have quoted say about the Roman monuments. It is certain enough that the system of construction of those monuments was one thing and the systems of decoration another, much to the architectural detriment of the result; and that in the most characteristic productions of the Roman genius, not only were the two not reconciled, but no attempt was made to reconcile them. But it is true also that whoever planned those buildings knew his business, that he had been trained in the art of considering requirements from every point of view and of apportioning his spaces accordingly. That is to say that he had the fundamentals of the architectural equipment. Such a man was then entitled and is still entitled to call himself an architect. It would be greatly to the advantage of his building if he himself were able to decorate the construction he designed, as the example of these very Roman monuments shows in showing the painful and incongruous results of his lack of that ability. But he might have employed his decorator, as he might have even now employ him, just as he might employ his steam fitter or his electrical engineer or his expert in foundations, without in the least compromising his claim to the real authorship of the work. He has attained the architectonic faculty. It is evident in every characteristic attempt at architecture of the modern

engineer, who is only an engineer, that he has never learned these rudiments of the architect's business. His defect in architectural training is seen even more in the crudity of his planning than in the crudity of what it may please him to regard as his decorative additions. It is always the author of what in Paris is called the "parti," and in New York the "lay out," who is the real author, the real architect of the building. This essential of architecture was expressed by an American architect, who had prepared competitive drawings for an important public building, of which the cautious owners had undertaken to protect themselves from being sacrificed to the honor and glory of their architect by imposing a ground plan upon the competitors, a ground plan which did, after a fashion, embrace their requirements, but which showed the hopelessly inorganic character that belongs to the planning of the amateur, including the engineer. To a friend asking him whether the orderly and logical ground plan he showed comprehended all that was prescribed in the graphical inventory, the designer made answer: "Everything. I have only 'architected' it." It especially behooves one who by no means completely admires the architectural expression which the ordinary output of the Ecoles des Beaux Arts takes, even for its native soil of France, and who falls much further short of completely admiring it when it is transplanted bodily to our soil, all the more freely to acknowledge that the training of that famous school does confer upon its pupils the power of apportioning their spaces and handling their masses, of laying out their buildings, which is the fundamental element of the architectural equipment.

This immigrant station is a case very much in point. It is a problem quite without precedent. The closest analogue to it, in familiar buildings, is doubtless the railway station, although "Les Concours Publiques," in reproducing the competitive drawings, classified the work under "Hospices et Hospitaux," with which also it has some affinity, although the analogy to these is much fainter than to the railway station. The scheme comprises, indeed, both a "hospice" and a hospital, but the requirement which characterizes its main and central feature is the same as that of a railway station, the requirement of "landing," collecting and distributing great and sudden crowds with a minimum of confusion or delay. Every unit of the incoming multitudes must receive so much individual attention as to make sure whether or not it calls for detention, and, if not, to make sure that it is guided unmistakably in the direction of its destination. The primary problem is one of "circulation," like that of the railway station, only even more urgent. It was to the solution of that problem that the designer addressed himself. Instead of the rectangle, with four outlying rectangles at the angles, and consequently with four junctures threatening so many points of engorgement, which was adopted by most of his competitors, the successful competitor provided for an uninterrupted circulation for a continuous human flow, distributed according to the respective destinations of its constituent drops, but not subject anywhere to stoppage or congestion. The dispositions by which this result has been attained may be seen by a comparison of the ground plan, with the view of the completed interior. They are so successful that, in the new examination hall, the astonishing record has been made of 6,500 immigrants, each one of whom received some individual attention, entered, passed and "cleared" in nine hours.

The apartment in which this clearance takes place is necessarily the chief and central object of design. It is a "waiting room" on a scale almost, if not quite, without precedent, and it requires to be emphasized as such. Upon the whole this emphasis is judiciously and discretely applied. It is to be borne in mind, however, that the waiting room occupies the upper part only of the central construction, the lower being given over to subsidiary uses, and one would like to see some more explicit expression of that fact than the metal transom that marks the floor line. To have continued this line across the enclosing and intermediate piers would have had the effect of cutting the great openings in two vertically, and was so out of the question. And, indeed, much more emphasis than is now given to the division would have confused the whole arrangement of piers and arches and enclosing pavilions, which we agree with the designer in thinking of a more valuable and also of a more logical effect. But would it have been impracticable to emphasize the transom by advancing it, with the panels underneath, so as to form a real feature of separation, as is so often effectively done with galleried churches, without compromising at all the importance and scarcely the unity of the single great opening? However that may be, the general composition of this central building, the distribution of its masses and the treatment of them, strikes us as thoroughly admirable. The piers between the arches are duly massive, and their massiveness is accentuated by the treatment of their masonry, while the flanking and projecting belfried pavilions are extremely effective. Observe the unusual breadth and massiveness of the quoining, and especially, what is much more observable in the fact than in the photograph, the effectiveness of the pronounced "batter" of the walls of the towered pavilions. The great arches of the clerestory, withdrawn behind the balustrade, not only have their practical uses for the illumination of the interior, but the low gables that surmount them their architectural uses on the exterior in relieving and animating the



INTERIOR OF THE IMMIGRANT STATION ON ELLIS ISLAND.

Boring & Tilton, Architects.

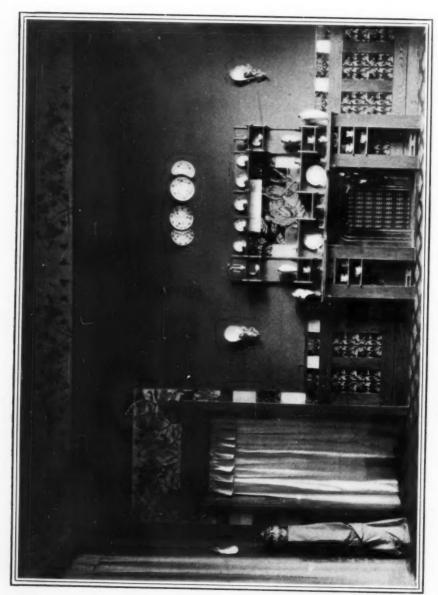
sky line without disturbing it. The employment of color in these towers, and, indeed, throughout the central mass, is admirable and exemplary, the manner in which the light limestone and the red brick are used together, from the monochromatic masonry of the base up to the equal striping of the belvideres. The contrast is even carried into the cornice, in which the red brick is introduced into the uprights with excellent effect. It is always to be borne in mind that nine-tenths and more of the spectators of this building see it from a distance only, and so that the effectiveness of a "distant prospect" is more important than that of a nearer view. For the distant view, the collocation and contrast of color the architect has employed are particularly well adapted, as is indeed the general disposition. The immigrant or tourist or returning voyager can scarcely fail to apprehend, from the Narrows, or from any point of view from which he can see the group at all, the huge arches and their flanking towers, or their bichromatic material. Nor do the concessions made to him do any harm in a nearer view. It is different, however, with the scale of the detail. It is so inflated and the fronts so "scaled up" for the benefit of the distant spectator that, close at hand, the detail undoubtedly takes on a forced and almost a bloated aspect. You cannot have everything.

The character of the detail is scarcely worthy of the real nobility of the general composition. It is an old complaint of architecture as it is studied and practiced at the Beaux Arts, that it does not know the use of mouldings. One recognizes, of course, that the architect had to deny himself, from economical considerations, the use of much carved enrichment. The employment of color, and the emphatic dressing of the stone work are substitutes for this source of effect, and by no means ineffectual substitutes. But still one cannot help perceiving that the mere concave quadrant, which is the only modification of the arches, is far less effective than many other modes of treatment would have been, e. g., than the familiar torus with a hollow on each side; and the mask which at the apex, which alone interrupts the quadrant, gives an unpleasant impression of trying to carry the keystone all by itself, and of being overweighted in the attempt. The shield and eagle which surmount each of the intermediate piers constitute a well-conceived feature of symbolism. But the eagle somehow recalls Sheridan's remark about the poet who overworked the inevitable phoenix in his address for the reopening of Drury Lane: "It was a poulterer's description of a phoenix," so "chesty" is the bird that offers his breast to the finger of the customer. It is, in fact, the Pyrenean and Gallic eagle, and not the bald-headed bird of the Appalachian Chain, that the effigy recalls, and one instinctively looks under it for the "R. F.," which would denote its true nationality so much better than

the shield of the United States which it in fact surmounts. The frieze and cornice and attic are extremely well studied in their general relation, but obviously they, too, would be the better for more of curvature and elaboration in the detail to soften the harshness of their rectilinearity. But these things are mere blemishes upon a capital piece of work.

One must pay a passing tribute, also, to the subordinate buildings, including the Administrative offices, which form one wing of the principal building, the prison and offices which form the other and the outlying hospital and power house. With regard to the wings one might wish that they had been more closely allied to the centre, and an obvious means of effecting this alliance seems to have offered itself in the prolongation of the projecting upper course of the stone basement of the towers as the springing course of the arches of the wings, which would in themselves have been bettered by the expression of that important line. But the general treatment of these wings none the less results in an expression which is quite what it ought to be-quite what "it must be," as the French put it better-in its union of plainness and dignity. And the same praise may be bestowed, in an even higher degree, upon the hospital, which is as plain as a charity hospital ought to be, and the power house, which is as plain as a power house ought to be, but both which, partly in virtue of their very simplicity, have the fitness, which is really as well as etymologically the "dignity," that should attach to their ownership. The new immigrant station is a very distinct architectural success. The immigrant who gets his first notion of the New World from it will not get an unfair one. and the architects and our Uncle, their client, are alike to be congratulated.

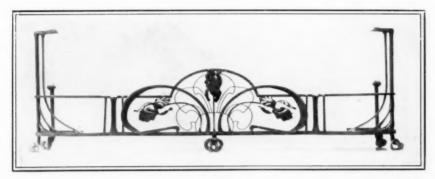




DINING ROOM DECORATED WITH TILES.

M. Buffa, Designer.

Richard-Ginori, Milan.



IRON FENDER

A. Mazzucotelli, Designer,

L'ART NOUVEAU AT TURIN.

A Description of the Exhibition by A. Melani, a Member of the International Jury.

II.

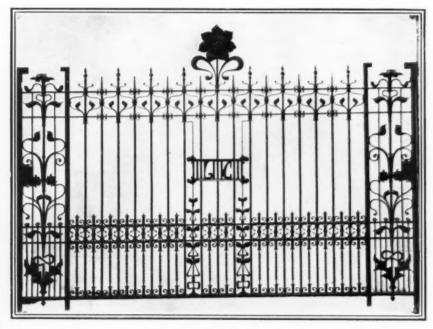
ROM the architectural point of view, M. A. Mazzucotelli, of Milan, is of peculiar interest. In the entire exposition perhaps, it is he who exhibits the finest and most original work in wrought iron. I have, therefore, thought it advisable to send you a certain number of photographs, so that your readers may appreciate with their own eyes the elegance and suppleness of his designs. We have not to do here merely with a manufacturer who handles iron like a laborer; we have before us a genuine artist, who composes, designs, works on his material like a simple blacksmith. The work of M. Mazzucotelli has received a solemn consecration at the Turin International Exposition in the shape of the highest award, the Diploma of Honor. This is not as yet official, but I, who was on the International Jury, can write this to you, being sure not to commit any indiscretion for the news will be known by the time that these pages are published.

Italy has also asserted herself admirably through the products of "L'Arte della Ceramica." At the Turin International Exposition La Ceramica has made a supreme effort; and its success is entire and uncontested. The soul of La Ceramica is M. Giustiniani; he is its director, its instigator, its manager. Its artist is a youth, M. Galileo Chini, who was at first a painter and then took up ceramics with an enthusiasm that reminds one of the best times of our national art.

M. Chini is a searcher after new forms and one of the most un-

relenting enemies of art at second hand. This is rather curious for a Florentine. Florence, where our artist has spent all of his life, is the home of tradition. The peerless beauty of the work within the wall of the Italian Athens is not suited to instigate modern artists to a reform of style, and so it is that the New Art finds at Florence its strongest opponents; this gives that strange character to our M. Chini that who in surroundings like Florence could isolate himself and devote his work to the New Art.

Italian ceramics has found other remarkable representatives at the International Exposition; but from the point of view of modern



IRON GATE.

A. Mazzucotelli, Designer.

art, La Ceramica is ahead of the other manufactories. Among the photographs which I have been able to obtain, those of the Richard-Ginori factory will show you the work of an exhibitor who deserves consideration. This is the strongest manufactory of ceramics in Italy. It employs a very respectable capital, and is made up of two manufactories, that of Richard, of Milan, and that of Ginori, of Doccia (near Florence). The Richard manufactory has traditions which are almost entirely industrial, whereas that of Ginori on the contrary, besides manufacturing for the trade, has always produced works of art, but in an archaic taste. The Richard-Ginori manu-

factory was therefore, not in a condition very favorable to the productions of the New Art. However that be, it made in competition with the other Italian artists, the design for a dining-room, executed this room after the model of M. Buffa, executed likewise a bathroom, and its exhibit, rich also in vases, plate, etc., may be visited with interest.

Among the Italian exhibitors, M. Beltrami also attracts the eyes of the visitors with his glass windows. M. Beltrami, in company with Messrs, Buffa, Cantinotti and Zuccaro, opened recently a studio for industrial art, and his glass windows show a very decided modern character, and make therefore at Turin an excellent impression. The eyes of the public are likewise attracted by an



VASES.

By Arte della Ceramica, Florence.

American exhibitor, Mr. Cutler, who has his studio at Florence; having combined with a Florentine artist, M. C. Girard, manufacturer of carved and inlaid furniture, both take one of the leading places at the International Exposition. Treated with the most conscientious talent and with an extreme care, the Cutler-Girard furniture has now and then a somewhat odd character; but its closer examination justifies the interest which it aroused in the visitors.

Austria is represented at the Exhibition with a certain ampleness, which, however, is left far behind the comprehensiveness and variety of the German exhibit. As far as space and number of exhibitors are concerned Germany comes very close to Italy.

England occupies a very remarkable place at the International Exposition, for, several artists are represented there with impor-



SMALL WOODEN CLOSET WITH METALLIC DECORATIONS.

By C. Girard, Florence. Designer, Marshall Cutler.

tant work, beginning with Walter Crane, who has set up an exposition of his own. The exposition of the English at Turin has the pregnant characteristic of being a collection of "incunabula" of the New Art, and has been conceived so as to give it that character, which is of great importance even to the general public.

Walter Crane has brought from London paintings, drawings, pottery, wall tapestry, studies of flowers, sketches, aquarelles, models in plaster, books, and all this extraordinary work reflects the power of this modest man, who loves the success of his fellow artists like his own success.

By the side of Walter Crane, and under the supervision of this Master, we have at Turin a pretty complete exposition of the Arts and Crafts Society, of London; vases in faïence, reliefs in plaster, furniture, drawings for glass windows, lamps, copperware, embroidery, fabrics, architectural designs, bookbindings and jewelry. By the side of Walter Crane's name, we find the celebrated names of W. Morris, Ford Madox Brown, E. Burne Jones, and further, the remarkable names of Ashbee, Townsend, Voysey, Day, etc. I shall not speak at length of the contribution made by the Guild of Handicraft, of London, wrought iron work, engravings, furniture, all this in a modest way, but sufficient to give an idea of what the renewal of the decorative arts amounts to in England; as I said above, it has almost remained at its starting point.

One cannot say as much, so far as Scotland is concerned; it forms one of the successes of the International Exposition and represents what is most spiritual and most characteristic at Turin. To commence with its installation, this is due to the work of the architect Mackintosh. The Scottish section is that which is visited the least by the general public; but it is that which is esteemed and admired the most by connoisseurs. The artists who lead there are Mr. and Mrs. Mackintosh and Miss King, the former with furniture, panels in plaster, in metal, etc., the latter with pen designs and book bindings. Nor can I forget the enamelling by Mr. Day, the furniture by Mr. Taylor, the embroidery by Mrs. Newberry, Macbeth, Keyden, and the contributions of Mr. and Mrs. MacNair; I call your attention to the great activity shown by women, married and single, in this Scotch section, which represents wonderfully well the ideas and efforts of the Glasgow school.

For me, those who are head above all exhibitors, are Mr. and Mrs. Mackintosh. They have composed with their furniture, their panels, their embroidery, their lamps, a pretty room, a "boudoir rose," which is the most charming thing at the International Exposition. The general public will not, can not even, understand it. Some artists, even make reservations. I am sorry to send you merely a photograph of this "boudoir rose," and a very poor pho-

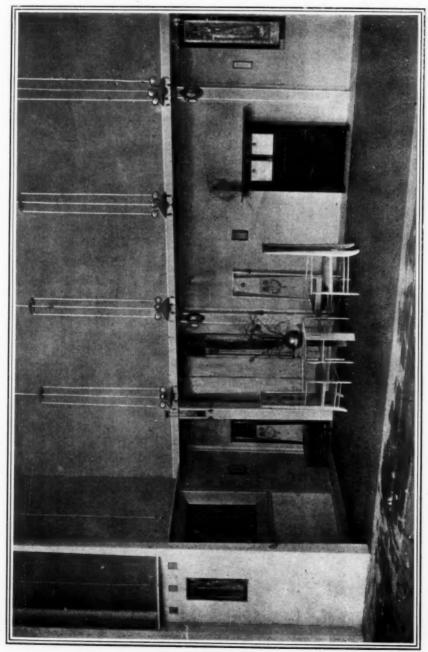
tograph at that; but even if it were perfect, it could not make you feel the poetry of sentiment and of coloring which is hidden in this ensemble. I want to add here that the boldest note, from the point of view of decorative painting and sculpture has been sounded, at the International Exposition, by the Mackintoshes, especially by Mrs. Mackintosh, who has some exquisite panels, extraordinary images of so personal a character that the general public and some timid artists lose their bearings the moment they set eyes on them. In short, I should have to write a special article on the Scottish section, even on the designs and bindings of Miss King, an eminent suggestive artist; there I might set out properly the simplicity of the Scotch furniture and their distinction, the beauty and the calmness pervading this entire section; it is considered sterile, whereas it is wonderfully alive with sentiment and with finesse.

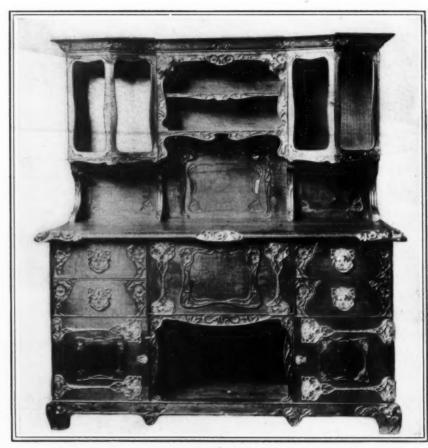
The most marked contrast to this section is formed by the German section, overloaded and excessively rich. As at Paris in 1900, so at Turin in 1902, Germany wished to display its prosperity as well as its arts. There are, in all, 38 rooms, arranged, furnished, decorated, the whole constructed after the plans of De Berlepsch. Every room, large or small, is reserved to one of the German states, Prussia, Saxony, Bavaria, Baden, Würtemberg, Hesse and Hamburg and every one has a particular character, from the vestibule, half Gothic, by P. Behrens, architect, to the hall of Emperor William, by H. Billing, architect. But one must not expect to find anywhere, in this pompous installation, the purest taste and the most modern manner. In some places, on the contrary, one has reason to be surprised at the contrast between the purposes of the Exposition and those of the German decorator. This contrast is positively striking in a small chapel surmounted by a cupola which is decorated in a manner altogether Byzantine, the work of B. Germany's particular success is Olbrich, the recognized leader of that young and celebrated school of artists at Darmstadt, the "Künster-Kolonie," which has already achieved such brilliant results. Olbrich, an architect and decorator, exquisite in the decoration of interiors, presents to us three rooms, a reading room in grey with a white bow-window, a dining-room in yellow, and a sleeping room in white, three pieces of admirable distinction.

Our artist has the sense for the simple; he appears to us Italians a little rigid and geometrical, even a little cold, but that is his personality and it commences already to win followers, in Germany and . . . in Italy, where M. Cometti, a distinguished exhibitor, is beginning to become "Olbrichesque." However that may be, after seeing the rooms of Mr. Olbrich, it is difficult to find in the Exposition an ensemble, which in every point can be compared to



Mr. and Mrs. Mackintosh, Designers.





By C. Girard, Florence.

WOODEN BUFFET.

Marshall Cutler, Designer.

it. The stamp of originality is by no means so profoundly impressed as upon the "boudoir rose" of Mr. and Mrs. Mackintosh, and even M. Bugatti, of Milan, has a more personal tone, but the rooms of Olbrich have an aspect which seduces by its equilibrium, although they are less exquisite, especially from the point of view of the coloring, than the Scottish boudoir and less capricious than the creations of M. Bugatti.

In the German section there should also be seen a dining-room by P. Behrens, in red with inlaid work in glass—an ensemble which reminds one a little of Olbrich, but is very conscientiously composed, this room must therefore be placed in the first line among the dining-rooms, like a dining-room by Portoris and Fix, of Vienna. Rooms furnished by B. Pankok, of Stuttgart, and by B. Paul, of Munich, should also be mentioned here among the most remarkable pieces of the German section; the latter makes further impression with a large room covered with majolicas, architecture by Kreis of Dresden, of doubtful taste. I do not say much of the art ware, books, bindings, panels, board bills, lamps, silverware, artistic bronzes, faïences, designs, embroidery, otherwise I should have to take up the whole present issue with my article. Germany, as I told you at the beginning has been represented in a complete manner. They have even exhibited "Jugend" and "Simplicissimuss" at Turin, and it is no more than just to acknowledge that their section has made the greatest impression.

France, on the contrary, although in the field of the New Art she can show some very remarkable artists and can boast of successes of the first order, is far from exciting the curiosity of the intelligent visitors at our International Exposition. The reason is that she has sent things already known, and her exposition has evidently been improvised. We have Lalique, Charpentier, Bigot, Rodin, Majorelle, De Feure, Colonna, Sauvage, but these artists have given their help indirectly, through the medium of two wellknown Paris establishments, "L'Art Nouveau Bing," and "La Maison Moderne (J. Mejer Graefe)." There is also an independent section, but it is not over-interesting. We find there, however, stoneware by Boisonnet and artistic fabrics by Fridrich. It would be no use to tell you of the success of the jewelry of Lalique; but I do want to call your attention to a superb statue by Rodin, intended for the decoration of a door, an admirable piece of sculpture, something that reminds one of Michel Angelo, of the slaves on the tomb of Julius II., without being a copy or an imitation of Michel Angelo's art. Well worthy of consideration are the things sent by Charpentier, a series of plates of a weird nature and striking character; Charpentier exhibits also some furniture for music, with metal reliefs, of a somewhat heavy aspect

and considerable price (\$500). Among the furniture, that of Majorelle with inlaid panels occupies a large space, but does not

meet with much approval.

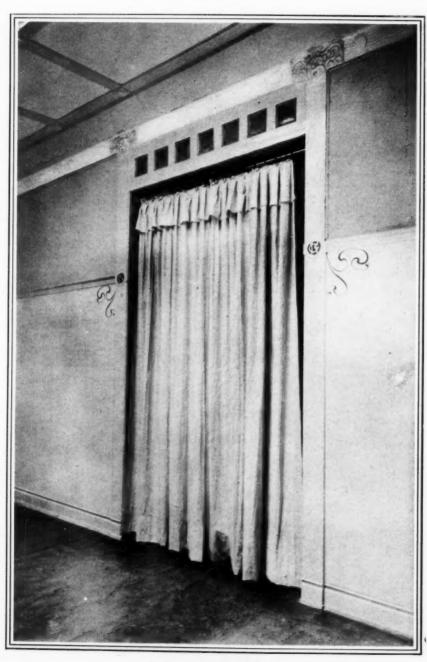
Let us pass to Belgium. The Belgian artists received the proposal of the International Exposition with an enthusiasm which we regretted very much to see absent among the French artists. For this Belgian enthusiasm we are indebted to my friend Fièrens Gevaert, of Brussels, a very distinguished writer on art, and an ardent apostle of our sweet ideals. It was he who stirred his countrymen up to give their help to our International Exposition, and with success. Only he did not succeed in making Vandevelde exhibit, one of the first renovators of decorative art in Belgium. This has been much regretted; but as he had assigned the manufacture and sale of his work to an industrial firm, he was not free.

Besides Vandevelde, however, Belgium has ardent renovators, such as Messrs, Hanvear, Horta, Hobé; the first named died two or three years ago, but the two others have greatly contributed to the success of these sections at the International Exposition. Horta is the master in the Belgian section at Turin. He has furnished two rooms and has brought from Brussels a mass of photographs which show us the entire breadth of his talent and his originality. They are photographs of architectural work, starting from his beginnings, timid as yet and linked more or less to tradition, leading up to the famous "Maison du People," the People's House, in a logical modern style.

The logic of M. Horta's architectural style is obtained by the suppleness and the simplicity of the forms, and its modern character is due, above everything else, to the use of iron. In his furniture, M. Horta is less successful at Turin than he is generally; and after looking at his architectonic work, one places his furniture into second rank. It is said that M. Horta executed their designs in haste, then fell ill, and could not supervise the execution of the furniture exhibited. However that be, the Belgian master triumphs at the International Exposition as architect, and

on that point his success is incontestable.

M. Hobé has furnished two interiors in a rather personal style, seductive in their naïvetè and repose. This repose contrasts with the awkward restlessness of Horta's furniture, and it harmonizes very well with the pictorial decoration which is spread above the furniture on the walls of M. Hobé's interiors. These pictures are the work of M. Wytsman, and represent Flemish landscapes, with long straight canals, belfries and notched gables. Exhibited by the side of M. Horta's rooms they are very simple compositions with figures personifying Action, Ideal, Energy, Beauty.



DOOR TO A BATH ROOM.

Richard-Gineri, Milan.

I pass by a room by M. Snevers, a studio for an art worker, in indifferent taste, and point out to you a room by M. Van de Woorde, which recalls the Empire style, with very interesting fabrics. I want also to mention the applique embroideries of Mme. De Rudder, executed in collaboration with her husband M. Isidore De Rudder, a distinguished sculptor, and want to give you the name-underlining it-of M. Wolfors, a Belgian jeweller of the first rank, who loves exquisite and delicate coloring. I have been told, regarding M. Wolfors, that he has, at Hulpe, attached to his summer residence a sort of zoological park, where he keeps peacocks, turkeys, gold-necked pheasants, flamingoes with slender legs, Cochin China fowls, covered with gorgeous plumage, and other singular and magnificent birds, which in turn serve him for models.

Before leaving the Belgian section, where, Vandevelde being absent, Vandevelde's style cannot be seen, I must make a general remark: that the "whip lash," I mean to say, the undulated line which was a creation of Vandevelde's, is about to be abandoned absolutely, and the nervous restlessness is being supplanted by the repose of the straight line, not only in Belgium, but in Austria, in Germany. In France, on the contrary, the curve has still the upper hand in furniture, for France cannot forget its Louis XV., while Italy is seeking her own way. I want also to say that Turin demonstrates that the decoration which has its source in nature is in decadence; decoration must be reduced to an ideal and abstract form and must become purely an invention of the brain; in this

sense, M. Vandevelde was a precursor.

I come to the section of the United States, and I mention in first line Mr. Louis Tiffany, I mean the exposition of the Tiffany Studios. Nobody, with us, was ignorant of the existence of the Tiffany favril glasses, as little as of the existence of the lamp mosaics, the vases of this famous North-American manufactory, especially since the Paris Exposition, or of the success of the Tiffany Studios. Tiffany was talked about in Europe as he was spoken of in his own America; and our International Exposition could not do without an exposition of the products of the Tiffany Studios. The United States section opens therefore exactly with the Tiffany Studios, who have brought from New York very remarkable pieces, glass windows of a magnificent harmony, vases colored like the sky on an autumn day, lamps with shades of rich and thick-set polychromatic glass mosaics; all this creates profound enjoyment, day after day. Thus the success of the Tiffany Studios has been as complete as any at Turin. One could not say as much of Tiffany & Co.; their gold ware appears sometimes deficient in form and not always inspired with that æsthetic freedom which accompanies the product of the New Art. By the side of the success of the Tiffany Studios one









STAINED GLASS WINDOWS.

By G. Beltrami.

must record that of the Rookwood Pottery, of Cincinnati. The collection of vases of this famous manufactory, vases simple in design and of a deep wonderfully transparent coloring, has met with a striking success at the International Exposition. I shall abstain from mentioning some little masterpieces which I found there, in order to speak at once of the triumph of the artistic bronzes by P. W. Bartlett and of the somewhat contested success of the Grueby Faïence Co. But with still greater reservation must I speak of the exposition of gold ware, excessively rich, of the Gorham Manu-



ENAMELED DESK AND CHAIR.

C. Zen. Designer.

facturing Company, the New York silversmiths and goldsmiths, who have done all they could in order to assert themselves seriously; but, by the side of some rather pretty pieces, there are several of doubtful charm and in a taste of which does not agree with the purposes of the International Exposition. The Turin Exposition wished to receive the efforts of artists toward the renovation of artistic forms, and certain pieces of the Gorham Manufacturing Company, while executed with perfect conscientiousness, remind one of Louis XV., even of the Renaissance, something which was exactly not demanded at Turin. However, the Gorham Manufac-

turing Company has been appreciated in those of its objects which appear to deviate less from the new way.

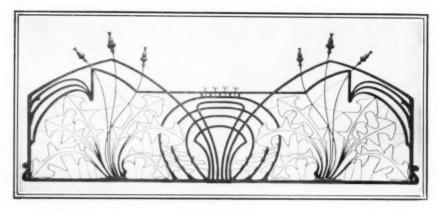
There has been exhibited, at Turin, a sleeping room by the Pooley Furniture Co., of Philadelphia, which meets with much approval at its low price, a modern bathroom by the Standard Sanitary Manufacturing Company, of Pittsburg; and on the walls of the section, we see architectonic tableaux and photographs of the architects Shepley, Rutan & Coolidge, Charles I. Berg, Carrère & Hastings, and the large design of the Metropolitan Museum of Art, of New York, the work of R. M. and R. H. Hunt. This shows that even though the exhibits of the United States at the International Exposition might have been more considerable, it demonstrates sufficiently the powerful activity of North America in the decorative arts and in architecture. I will add, my mind being fixed on your great country, that the lovers of the artistic renovation which interests us are expecting great things from North America, especially. Your artists are not laboring under the voke of traditions; you have youth, strength, intelligence and money; you have, therefore, everything which is necessary for accomplishing a great result in our field.

Coming to the Dutch section I want to mention an interior executed after the project of Wegerif by Uilerwijk & Company, a Dutch kitchen, a real domestic sanctuary, with inlaid furniture, "batiks," and an apartment by T. Binnentinus, an inexpensive ensemble of rare distinction. This ensemble, at a moderate price, is the more remarkable, since the International Exposition lacks that class. The Turin Exposition is provided with rich halls, and with luxurious apartments, but the most sympathetic side has been neglected there. For the inexpensive pieces ought to stand in first line in an Exposition of the New Art. The economic element is essential for our æsthetic ideal, which must necessarily lead to art as a social function, to the Democratic Art, to the Art of the People.

At Turin, this point had been thought of, and among the special prizes—the highest one, of \$1,600, was destined for an "ensemble de luxe" of at least three rooms—a prize of \$1,000, had been set out for a modest ensemble, as another prize was set out for a "chambre de luxe" (\$800), and one for an economic room (\$500); but the exhibitors responded very timidly to the attempts of the committee, thus avoiding, in my view, the true path of the New Art.

A large well lighted room is filled with vases, bronze work, embroideries of the Japanese, but in its entirety this exhibit is far below what it might be and what it ought to be, and it is better not to speak of it at all.

Coming now to the end of this long excursion through the halls



FIRE SCREEN.

A. Mazzucotelli, Designer.

of the International Exposition at Turin, the reader must have noticed that we really have before us an exposition of great importance, from the point of view of the competition of foreign countries, as well as from the æsthetic point of view. For, the First International Exposition of Modern Decorative Art, this first festival of the New Style, is really the official consecration of the movement which sends to renovate, and does renovate, the images of the beautiful.

Alfredo Melani.



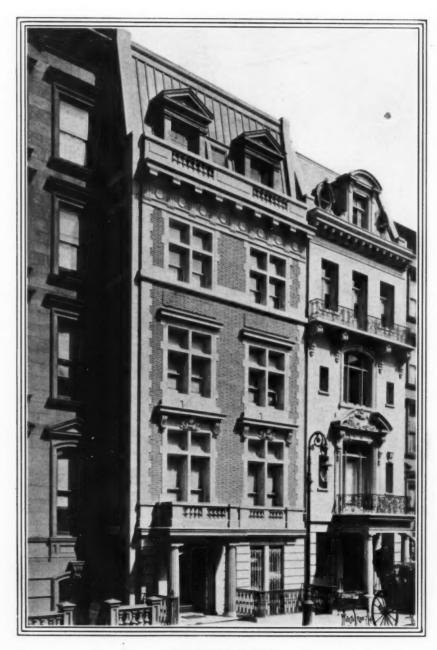
STAINED GLASS.

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OF

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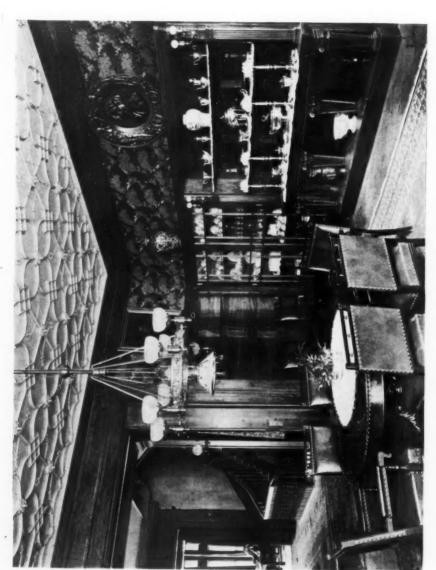


DRAWING ROOM OF THE CURTIS HOUSE. No. 9 East 54th Street, New York City.

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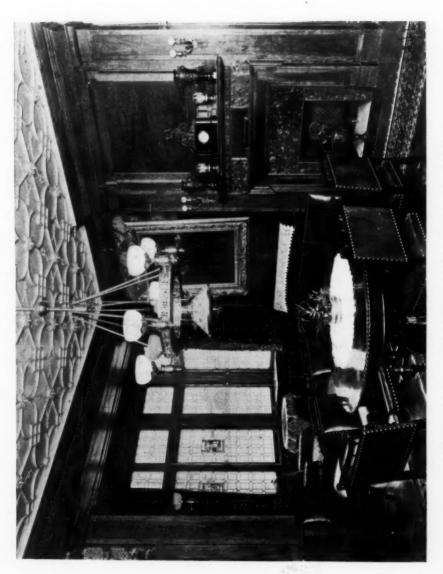
York & Sawyer, Architects. HALL BETWEEN THE DRAWING AND DINING ROOMS. No. 9 East 54th Street, New York City.



DINING ROOM OF THE CURTIS HOUSE.

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York & Sawyer, Architects. ANOTHER VIEW OF THE DINING ROOM OF THE CURTIS HOUSE. No. 9 East 54th Street, New York City.



* CLUB HOUSE OF THE TAMMANY CENTRAL ASSOCIATION.

No. 207 East 32d Street, New York City. Robert T. Lyons, Architect.

OVER THE DRAUGHTING BOARD.

Opinions Official and Unofficial.

Some years ago Mr. P. B. Wight, the architect, proposed the formation of a guild of painters as a partial cure for the aimless individualism, which in his opinion infected that branch of American

Committee-Meeting Sculpture. art. The proposal aroused a little discussion, but it was scarcely noticed by the painters themselves; and quite apart from its abstract merits it could scarcely be seriously considered in a country, the painters of which cannot even effectively unite for exhibition purposes. And now Mr. F. Wellington Ruckstuhl comes along with

a similar proposal for a guild of sculptors. Mr. Ruckstuhl is impressed, as well he may be, by the great opportunities for the sculptural adornment of public parks, buildings and monuments, which will come the way of American sculptors during the next generation or two. He wants these opportunities to be used in a large and representative spirit; and he suggests that an association of the best American sculptors, provided it were organized and regulated in the proper way, would enable the leaders of the craft to carry out more effectively the most important and elaborate works of public sculpture. He does not propose that the masters of the guild should devote their whole time to the guild-work. They could reserve at least half of it for any private jobs, which might come their way. But he wants all important public monuments to bear, as it were, the stamp of the guild-to be the result of that careful criticism and, perhaps, sympathetic encouragement, which one craftsman is capable of bestowing on another; and he holds that the guild would have a useful influence in at least three different directions. In the first place, with such an association at their back, the best American sculptors could claim by right the opportunity of designing the greater public monuments; and their opinions on matters of public importance connected with their craft would obtain an authority, which, under existing conditions, is denied to them. In the second place the guild studio would naturally become a school, which could offer to young sculptors an unequalled opportunity for technical training and experience, and, perhaps, artistic inspiration. And finally it would increase the scope, the dignity, and the importance of American sculptural art.

The obvious comment upon such a proposal is to deny its practicability. Neither the sculptors nor the public are prepared to

grant such a guild the authoritative control suggested by Mr. Ruckstuhl. The secessionist spirit is rife among the artists themselves, so that it is utterly improbable that enough of the better sculptors could be gathered into an association, which demanded so much of its members. But even assuming the association to be formed, it is equally improbable that either the public officials or public opinion generally would be willing to give to the guild a monopoly of the important works of public sculpture. Americans are quite willing to take orders from their political and industrial leaders; but in respect to art, literature and the intellectual life, they have no respect at all for the principle and practice of authority. They would not accept the guild at its own valuation. Local sculptors would insist upon special rights. The newspapers would protest against the sculptor's Trust. In the end the guild probably would not succeed in getting as large a share of the public work as its several members now get individually.

While such comments are obvious, however, it may be doubted whether they are conclusive. While at present the guild would unquestionably be extremely difficult to organize, the idea of associated work is spreading among American artists. In many notable instances, such as a World's Fair, and certain large public buildings they are obliged to work together. The number of such jobs is increasing, each one affording a good opportunity to teach artists the discipline of associated work, and public opinion, the value of it. And then, in general, although American artists have not as yet shown much power of effective organization, the spirit of association, which is undoubtedly present to a remarkable degree in American life may spread even among the artists. Our countrymen rarely like to go it alone. The artists, it is true, have hitherto as a class been obliged to go it alone, because their ideal of art is very different from the popular ideal, and because consequently they are united rather by ties of common technical purposes rather than by the deeper and more fertile ties of common thoughts and feelings. But we believe that the time is rapidly coming, when this nonconformity will no longer be as necessary as it is, and when this American spirit of association may meet with less resistance among these peculiarly and up to the present justifiably insubordinate people. In fact, we shall not be surprised to witness with the next generation, not only of one, but of several such guilds.

But if they are formed, they are much more likely to do the small rather than the great works of the public sculpture. Mr. Ruckstuhl protests against what he believes to be the paltry individualism of our native sculpture. His guild is proposed chiefly for the purpose of counteracting this pernicious influence. Yet it is by no means a sure cure for the evils of individualism in American sculpture and

painting-it is by no means a sure cure merely to multiply the individuals who participate in the best work. A foreign-born observer of the American democracy has recently made the remark that our countrymen, when they need a genius, appoint a committee. Probably, the permanent committee of sculptors, that Mr. Ruckstuhl proposes could put together and execute a better piece of public sculpture than any good but ordinary craftsman could individually; but their work, under modern conditions, could not get any large and impressive imaginative propriety. What American art needs is not less, but more individuality; and when the great individual comes he does not need the assistance of any permanent committee. One cannot conceive Rodin, or our own greatest sculptor, Mr. St. Gaudens, doing his work under such restrictions. The organization of a number of smaller men might improve the quality of all of them; but the really great man does not need any such social machinery to make his work transcend the feebleness, the irrelevance, and frequently the mere impertinence of an excess of artistic individualism.

The Archæological Institute of America has just issued Part I. of a complete account of the result of the excavations as Assos, undertaken during the years 1881, 1882 and 1883. One report has al-

Investigations at Assos.

ready been issued in 1898, as the second volume of the classical series of the Institute; but it contained only the description of the Temple, leaving untouched the other very interesting monuments of the old city, namely, the baths, the Stoa, Bouleuterion and other buildings around the Agora, the Theatre, the Gymna-

sium, the Fortification Walls, with their various gateways, the Street of Tombs, and many architectural fragments. The present publication is going to be as complete a record as possible of the results of the expedition. It includes reproductions of drawings and photographs of the buildings investigated, as well as of the coins, figurini, and the objects discovered in the Street of Tombs. It is intended to give the reader, so far as possible, an exact presentment of what was actually found at Assos by drawings showing the existing condition of each building, and the dimension of each fragment. The text, so far as it relates to the history of Assos, is taken with but few changes from an early report by Mr. Clarke, published in 1882. The editor, Mr. Francis H. Bacon, is responsible for the descriptive text and notes on the different buildings. A copy of Part I. of this publication may be seen at the office of the Architectural Record, Nos. 14 and 16 Vesev Street.

In an address before a western architectural association, Mr. George F. Pentecost recently took up a discussion, of which one hears a good deal in the private conversation of architects. He en-

Architects and Landscape Architects. tered into a full consideration, historical and critical of the relation between architecture and landscape architecture as professions. He pointed out that during the classic period of Italian gardens, there was no difference at all between the architect and landscape architect, and that the difference arose during the 18th

century, when landscape gardening was somewhat violently divorced from architectural design. During this same period the fundamental principles of landscape design were neglected and obscured; and the belief came to prevail that almost anybody could lay out the grounds of a house, and plan and plant a garden. Recently, however, with the revival of the formal garden, there has come a renewed interest in landscape architecture. There is a special course in that branch of design at Harvard. Many landscape architects are hanging out their signs, and are competing with architects for the work of laying out country places. Mr. Pentecost in the address mentioned above holds a brief for these landscape architects. He believes that the work they are seeking to do can be done better, in case architecture and landscape architecture remain separate professions, because the whole modern tendency in the direction of specialized work operates both logically and practically in favor of separation. The proper arrangement from his point of view would be for the landscape architect to lay out a country place, fix the location of the house, and of the other buildings, prepare the scheme for grading and planting the land, and design the gardens, balustrades, pergolas, summer houses and the like. The buildings themselves, he generously leaves to the architect, who must necessarily plan and design them in subordination to the general scheme laid down by the landscape architect. According to this arrangement the latter is to occupy the same relation to the latter as a sculptor does who models a statue to fit a certain niche which the architect has planned. Such is a very insufficient summary of the substance of Mr. Pentecost's address.

Before discussing the question whether such an arrangement would be likely to work well, or would be acceptable to the architects, it is as well to inquire what the tendencies are of existing practice. After a careful examination of the field, we should say, that while there are a certain number of landscape architects, who are not at the same time architects, and while they are getting a certain share of the work, the bulk and the cream of it goes to architects, who are at the same time landscape architects. Of the

contemporary gardens illustrated in the book of "American Gardens," edited by Mr. Guy Lowell, four out of every five are designed by architects like McKim, Mead & White, Carrère & Hastings, Mr. Charles A. Platt or Mr. Wilson Evre, Jr. The last two of this list make a specialty of landscape design; but they design proportionally to their total work as many houses without gardens, as do Messrs. McKim, Mead & White houses with gardens. Any one of these gentlemen, or, indeed, any American architect of like standing would object as much to the statement that they needed a landscape architect to lay out the grounds around their houses, as they would to the statement that they needed an interior decorator to design the hangings and furniture of an elaborate room. The influence of these designers over their clients is such that they will be able to get the work if they want it; and want it they undoubtedly do. The Park Commission of Washington consisted of two architects, one landscape architect and one sculptor, which suggests that Mr. Pentecost's arrangement may be reversed, and that landscape gardeners will be called in by the architect to do the planting (just as interior decorators are called in to supply the materials) instead of architects being called in by landscape designers to plan the house.

Surely an arrangement which puts all the problems connected with designing a particular place into the hands of one man or firm is to be preferred both on practical or theoretical grounds. It does not make any difference whether you call that man an architect or a landscape architect. The point is, rather, that the whole design, house and grounds, should be imagined and worked out by the same designer. As many men as you please-sculptors, painters, planters, and interior decorators, may be called in actually to execute the design, but for the design itself one man or firm should be responsible. Any conscientious and capable landscape architect, who could design pergolas, balustrades and summer houses, would naturally want also to design the residence that entered into inevitable architectural relation with such landscape furniture; and vice versa, any architect, who designed the residence, would naturally want to design also the balustrade that outlined the terrace, or the pergola that dominated the garden. We believe that as a matter of business policy a landscape architect, who felt unable to design and plan a house, would do well to take in a partner who had no such limitations. As to the architects we doubt whether they ever distrust their power either to lay out a country place or to design a garden. At most they would call in some horticulturalist to prepare the soil and do the planting. And this arrangement, which is the more convenient is, also, preferable on purely æsthetic grounds. If the specialism, which Mr. Pentecost urges, should come to prevail, the profession would soon be broken up into all kinds of architects. A much better case could be made in favor of leaving the designs of "sky-scrapers" to engineers who would employ architects to design the "decoration" than Mr. Pentecost's can make in favor splitting in two the problem of designing a country place. The architect, if anything, is the man who designs the whole scheme, and lavs down the work for the various specialists-scientific, mechanical, or artistic-to execute. Not all American architects have as yet had the experience or the training to work out a design which gives the cooperating craftsmen their proper chance. The walls they have for the painters are not always what the painter would like; the general plan of their garden is deficient in open air feeling; their pergolas and summer houses, sometimes look more like stage scenery than like appropriate architectural furniture; but none of these faults could be remedied merely by having specialists cooperate in the design. The power of creating a design that contains an inevitable place for the accessory arts will come with opportunity and practice-else American architecture will always remain at its best merely a mass of tasteful adaptations.



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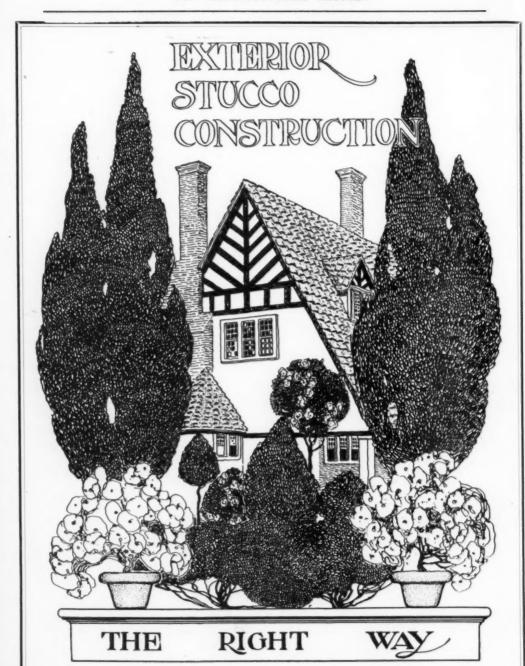
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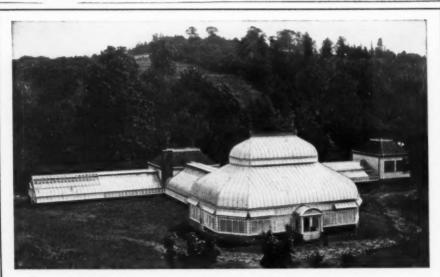
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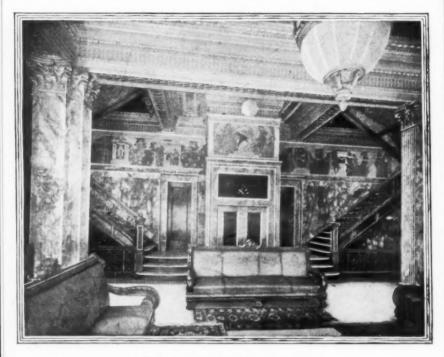
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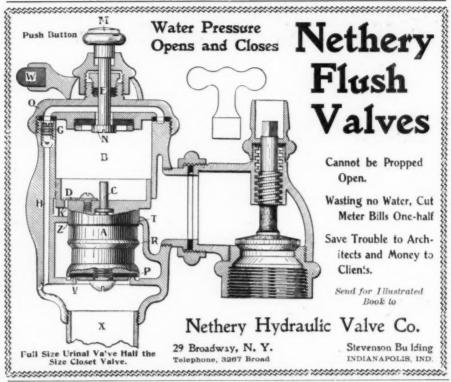


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